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PRINCETON LECTURES

BY
REV. JOHN BARBOUR, D. D.

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Preface

IN October, 1908, I gave a short series of lectures at Princeton Theological Seminary on "The Importance of Music to the Culture and Work of the Ministry." In putting these into print, I have not undertaken to eliminate repetitions of ideas, which pervade them like a prophet's burdens; nor to change the personal style of address incidental to the simple character and purpose of the performance.

The "Opening Words" of the course sufficiently define the talks as the plea of a pastor with his brother ministers for more attention to the musical service.

The following valued appreciations of the Lectures have been volunteered to the Author:

The late REV. SYLVESTER F. SCOVEL, D. D., LL. D.: "The whole discussion is fresh and suggestive. It repeats to me some thoughts along this line which I have never met elsewhere expressed. The style is crisp; the movement rapid. There is here and there a flash of humor.

"The language itself shows more acquaintance with music, by its allusions and technical correctness, than is ordinarily possible to any but a professional musician.

"There is a dignified conception of music as an intellectual art which few have cherished.

"The practical suggestions are wise and fully correspond with whatever experience I have had in a long ministry which succeeded experience as a chorister.

"The closing thoughts on 'The Place of Music in the Scheme of Redemption' are elevating and in the best sense of the word edifying."

REV. J. R. MILLER, D. D.: "I am delighted with it. I believe a book of this kind will prove a great help to ministers."

JOHN BARBOUR

Maysville, Ky.

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Opening Words

Brethren of the Seminary:

I AM to have the privilege of speaking to you on a subject of great interest from many points of view. I will be understood, of course, to speak as a Pastor. I am no Doctor of Music, and what I do not know about Church Music would fill many volumes. Indeed, I have no such call to speak as many pastors of larger experience and better gifts. But they are not speaking, and it may be that my words will be more level to the experience and the needs of the average preacher.

It is not for any one an easy topic to treat. To borrow the lines of Richard Watson Gilder:

> "Words praising music, what are they but leaves
> Whirled 'round the fountain by the wind!"

Besides, the gifts of pastors and the conditions of pastorates are so various, that it is hard to fit to so complex a situation suitable suggestions.

Let me say that my purpose is to propose some general principles that underlie church music everywhere, and to drop a few hints as to methods which may be fruitful in your after-experience. It is in short, rather to exhort, than to instruct,—I am an exhorter on Church Music!—to arouse lethargic pastors to their duty, and especially to remonstrate with the student or minister—quite a numerous individual, I fear me—who neither knows nor cares to know very much about church music. For him have I offended!

My first effort, then, will be to vindicate for music a better place in the average ministerial estimation.

I

Music as a Branch of Theological Learning

"See deep enough and you will see musically."
—*Carlyle*

IN a recent publication on the importance of musical knowledge to the ministry the chair dealing with this subject was described as equal, if not superior, in practical importance to any in the theological faculty.

I shall not, however, undertake to fix the relative importance of the topic, nor to settle what can be accomplished in this direction in the seminary years. Just now everything is being loaded upon the theological seminaries. It is being demanded that they turn out men ready to take hold at once of all the departments of the Church's work. This is certainly unreasonable. I insist, however, that a student should not be allowed to leave the seminary without a realization of the importance of music to his work, or without a fair start in the preparation for what should be a life-long study.

Let me suggest a few considerations, fixing for this subject a place in a minister's studies.

1. The intellectual interest attaching to the world-wide phenomena of music.

I do not now speak of music as a branch of physics, but of music as an art originating in the depths of man's sentient nature and affecting marvelously his life. The study of this belongs of right to that calling which serves humanity most deeply of all. In this view, I know of no subject broader in its scope. No other art is so purely ideal in its origin and content, yet none has so touched the life of universal man. It is at once the most abstruse, and the most human, of the fine arts.

It seems to have taken its rise in man's fondness for rhythm, and in his efforts to find expression for his feelings, its purpose at the beginning having been to enhance the effect of some ceremonial of war or of religion. It was at first little more than chant or intonation. Not until well down into the Christian Era, indeed, did music enter seriously upon its struggle for an independent life. A study of that struggle affords us cause for perpetual astonishment. The fixing of the scale, the alphabet of music, was a work of exceeding difficulty—many great races having not even yet found the natural scale. India has built the Taj Mahal and has developed a powerful philosophy, but what beyond the simplest rudiments

of song has she given the world? Our missionaries take to India and China and Africa the true musical scale and with it the melodies of the heart. Music is the art of Christendom and bespeaks the flower of her social and intellectual culture.

So familiar now to us are the results of musical discovery that we can with difficulty retrace the way along which man's stumbling feet have walked. The first musical art was almost "without form and void," a chaotic world devoid of life or beauty. What would you think of tuneless music? What of timeless music, a music without regularity of time or structure? The evolution of the art, however, passed through these very stages. One can poorly imagine how much of that early music could have given any pleasure, or, indeed, how it actually sounded, since musical notation, the writing of the staff, was not perfected until the Eleventh Century. This fact, alone, might explain the slow progress of the art. It illustrates, too, the essentially subtile character of the task. To transcribe in a visible record something transpiring in the world of sound, "to see with the ear and to hear with the eye," as one of the popes phrased it; this, which can be taught a modern child in a few weeks, is the product of many centuries' study of learned men. The invention of letters and writing may seem equally wonderful, yet these were

achieved at a very early time; whereas the production of melody, as we know it, was not accomplished until the later ages of civilization. Not until John Sebastian Bach arrived was there reached even a working adjustment of musical keys, or the perfection of musical time. Victor Hugo has said that music was born in the Sixteenth Century, but it was only after a gestation lasting many centuries, the long travail giving little intimation of the wondrous popular art it was bringing to the birth. For a good portion of this period it was almost withdrawn from the outer world in the absorption of music-workers in the perfectation of its form. During the middle ages it was little more than a branch of mathematics, the chords and progressions being based upon certain principles laid down and inexorably worked out by rule. Some of this is, as a consequence, intolerable to our ears. A learned writer in chronicling the close of the first great period with Hucbald says "the extreme of ugliness in music was reached in the system of Hucbald." There were signs of rebellion, however, even then—one of the wits of the day having characterized the current music as "a form of penance devised by churchmen." It was upon this barren waste that the great genius of Palestrina burst forth in deathless song "putting a soul under the ribs of death." You have read, no doubt, of the Troubadours and Trouveres in France and of the Minnesingers

and Meistersingers in Germany. In these movements, as well as in the earlier folk-songs of Northern Europe, the popular mind was asserting its freedom and its longing for the beautiful in the world of sound. The value of this Luther was quick to see, and ere long he was sending the principles of the Reformation everywhere on wings of song. The outflowering of this wondrous art was thus timed to the general awakening of the human mind. But it could not then have appeared or have done its popular work if the science had not been preparing for centuries by musical scholars. This underlies musical art as a knowledge of anatomy underlies painting.

We have lost no time in this review if we have come better to realize what a marvelous intellectual creation music is, and what a large place it has filled in human history. No man, I insist, can rightly claim to be an educated man who has not in mind the outline, at least, of this wonderful story.

2. The place which all religious systems, especially the Christian, give to music.

Its importance to a Minister of the Gospel arises, chiefly from the intimate connection that has always obtained between music and religion. Music appeals to and serves man's religious nature as does no other art.

Cousin has called it "the most penetrating, the profoundest and the most intimate of the

arts." Both painting and poetry have dealt with religious themes. Architecture, too, has been shaped by and has helped in turn to enhance the appeal of religion, but music has spoken to man with a voice more closely congruous to religion itself. Cowper had this clearly in mind when he wrote:

> "There is in souls a sympathy with sounds:
> Some chord in unison with that we hear
> It touches within us, and the heart replies."

It is in reality a language no less than speech. Nay, it goes deeper and rises higher than speech, voicing at times soul-experiences that words could not utter. It is this magic dealing with our deepest feelings, this suggestion of mystery, this ministration to the subconscious soul, if you please, that gives to music its unspeakable witchery and charm. "It leads us to the edge of the infinite," as Carlyle has strikingly said, "and lets us for a moment gaze into that." It is because of this inner character, both of music and religion, that so much of their career has been passed together. They have certainly had a marvelous affinity for each other. Dickinson, in his "Study of the History of Music," says "Music in its primitive forms is not a free independent art, but is connected with poetic recitation and dancing, usually under the stimulus of religious emotion."

Much of music's own development is thus traceable to its religious association. Among

the Egyptians and Greeks, from whom we derive the basis of our musical system, it was essentially a religious art. They ascribed its origin to heaven and the first musical science was in the service of religion.

In the early Church music seems to have been little more than declamation, or a form of chanting, following the impulses of the worshippers until Ambrose and Gregory levied upon Greek musical science to systematize and enrich, the service of the Church. It is interesting to notice that in the rejection of the rhapsodic and gesticulatory music of the heathen, as unsuited to the deeper and quieter moods of the Christian life, music began to attain for itself a more thoughtful and beautiful character.

The Church now took it in hand to develop it for her own uses. A vast deal of effort in monasteries, in quiet singing groups and in the schools of the day was spent in perfecting it for the service of religion.

Take one salient instance, the development of the organ. This was of little value as an instrument until the Church laid hold of it. Christian worship required the sounding of the tones together; out of this was born harmony and counterpoint. To continue the sounds required a suitable instrument; this was found in the organ enlarged and perfected. For a century or two the organ, thus developed by the Church, was almost the only dependence of

musicians. Consider, too, that it was long before the orchestra appeared and the violin, as we know it, was far away. In that preparatory time the organists and musical scholars of the Church developed the science which lies at the basis of all our music, secular as well as religious.

Think, too, of the service rendered by choirs and choruses of the Church during all these centuries. Reflect also on the mighty work our Christian worship is doing to-day in training the masses to sing. Multitudes of our people owe all their ability to sing to the Sunday-School and the Church.

On the other hand, music has done much for religion. The Hebrew Psalter, the great classic of religious experience, evidently sprang out of the exigencies of the praise-service, and in the modern Church it is the Psalms and metrical hymns, poems made to be sung, which have drawn out and nurtured the religious affections of Christendom. Music has always been needed for the deepest impressions and expressions of worship. How ineffective for instance, would be our grandest Doxology "Praise God from whom all blessings flow," simply recited by the congregation, compared with the effect produced when the majestic accompaniment of Old Hundred is added! As you have stood and sung that strain have you ever felt that anything was lacking to express your emotions? Without

doubt music has carried the soul to heights of religious perception, and engagedness, that the average man could not have attained without it. It has voiced for you what was in your heart. Indeed, there are "reaches of the soul" that you yourself did not know were possible until the composer revealed them to you by his magic wand.

Religion, too, has given to music its highest themes. What conception of the sublime in music would we have if Handel and Beethoven had not produced their sacred oratorios and masses? The composer has taken the words of Scripture and has borne them into the heart of man as even they would not otherwise have appealed to him.

Let one read the words of the "Te Deum," "We Praise Thee, O God; we Acknowledge Thee to be the Lord," then let him hear these words lifted upon the mighty pinions of Handel's, or Stainer's, or Dudley Buck's music and he will have some measure of the ineffable service of music to religion. The ecstasy of the soul, its triumph in God, or the comforting assurances of our Saviour's love, these find their most sufficing, most delightful, expression in song.

I am trying now to avoid the language of rhapsody. I speak but the words of truth and soberness, as I appeal to what we have all felt under the stimulus of music in the House of

God. Nor have we been merely recipients in this. Thousands of people publish abroad in this way the doctrines of the cross where a preacher's voice will not reach. It is the people's art, and the people's sublime part in the propagation of the Kingdom. A thoughtful minister must surely have a scholarly interest in such an art, even if he be incapable of more. If Plato and Aristotle were impressed with its ethical value, how much more should it awaken the interest of a Christian scholar, alive to all that is artistic and refining in the field of truth?

The place of music in the Old and New Testament Church I need only allude to here. We are certainly assuming nothing when we cite this as a measure of the value which God Himself attaches to music in worship.

3. The increasing importance of the argument from Aesthetics among the Christian evidences.

It is remarkable that Christian thinkers have not oftener followed the philosophic mind of Plato in this direction. The Christian revelation has certainly made more clear, and has vastly enriched, the vision which this most gifted mind of the ancient world had of the spiritual reality underlying all material phenomena. That the same wonderful race discovered more both of the beautiful and of the spiritual in nature is itself mightily suggestive of their interior connection. It is true that

Greek civilization perished in its worship of the beautiful, but its greatest thinkers glimpsed the deeper truth which it is now given to Christianity to develop.

I earnestly commend to you, then, a deeper investigation of the whole territory of Aesthetics. In such a work as John Harrington Edwards' "God and Music," you will find most suggestively expanded the argument from order and rhythm in nature as leading up to the source of all in the bosom of the Christian's God. I do not know a work which urges more powerfully than this the spiritual side of this subject. Its author not only finds in a world of beauty an argument for the Divine Artist, as it has impressed the greatest thinkers, but the proof also that God is Himself the greatest lover of beauty. This, of itself, should consecrate the beautiful to us.

The witness, too, which the beautiful affords to man's spiritual nature and his adjustment to the great soul of things, the essentially altruistic nature of all great art, and the evidence of design in the auditory apparatus of man, fitted as it is to the appreciation of the most delicate and most tremendous effects of music long before the art-forms themselves had been created in the toiling centuries,—ponder these suggestions carefully and you will not think them fanciful.

It is time that Christian thinkers were following more vigorously the leading of the Duke of

Argyle, and Bushnell, and Martineau in this direction.

We do Christianity a vast disservice by abandoning the field of art to a worldly philosophy. Art is, at last, the assertion of man's spirituality. It came out of the soul of the artist and it speaks through its material charms to the waiting soul that can discern its deeper message. The final function of art is undoubtedly to refine and elevate, to suggest the vision which was "never yet on sea or land." It is God's signature on all the works of His hand.

There is no more convincing argument for the Divinity of the Bible than its surpassing literary beauty. It is from the same source as the violet and the sunset. How bald will be our Christianity and how lame our apolegetics if we abandon the argument from the beautiful; and not to use it practically is to abandon it. In an age impressed with evolution in nature, the upward trend of man's soul toward the beautiful, as recorded in the story of music, is especially valuable in meeting a materialistic philosophy. Dr. Chalmers voices his appreciation of the ethical value of music when he says: "the power and expression of music may well be regarded as a most beauteous adaptation of external nature to the moral constitution of man, for what can be more adapted to his moral constitution than that which is so helpful, as music is, to his moral culture?"

No thoughtful minister then can undervalue the testimony from this realm of the Creator's world, nor will he regard as a merely "ornamental accessory" that which is concededly the most delightful, as well as the most powerful, expression of religious feeling.

4. The insurgent demands of Liturgics upon the attention of pastors at this time.

Two causes have conspired to produce this.

One is the growing culture of our people, which leads them to look for the same taste in their worship which they demand in their secular life; just as David could not be satisfied in a house of cedar whilst the Ark of God dwelt within a tent. In a great civilization there is an outreaching in every direction for what is lovely in form as well as noble in Spirit, and this craving cannot be kept out of religious worship. The field should not then be yielded to the ritualists. We will not concede that the usual Protestant service is barren or dry. It is not so to one who loves the truth and sees a certain beauty in it wherever found, but this is not to forget that the true and the good ally themselves normally with the beautiful and that truth itself may suffer if there be not symmetrical development of all. "The beautiful is the splendor of the True," wrote Plato. When the Maker lodged the love of truth in the soul of man He put hardby an instinct for beauty. We are not then to be stampeded from the

vantage-point which the God of Beauty has given us. In our fear of the Sirens we have gone too often upon the bare rocks of monkery and a fanatical Puritanism, forgetting that the cure for error is the truth. We can meet current paganism in the use of the beautiful only by seizing its fine spiritual content and delightful in that.

The other fact is the necessity for a greater uniformity in the worship of the churches. A veritable ferment, not to say confusion, is showing itself in churches which have not a stated service. You will have this precipitated upon you when you go from congregation to congregation hardly able to follow, let alone direct, the worship of many of them. It is a serious condition which confronts our pastors, and you will have to put your best thought upon it. It will be charged that this is the necessary outcome of Protestantism working to confusion and contradiction. It will then be yours to show that Protestantism is a spirit of order as well as of independence. In due time, if I mistake not, we will come together to solve this problem.

It ought to be possible, profiting by past experience, to devise a more lovely and impressive form of service than has yet appeared. We can recognize the commanding place of preaching in New Testament worship, yet provide for the peoples' part more adequately.

That construction will gather, I believe, about the great Music of the Past; the Hymns and the sublime prose forms of Praise which have sprung out of the Church's heart. In the meantime, as Mr. Beecher well said years ago, the great Hymns of the congregation constitute the Protestant Liturgy.

As ministers you will have to bear your part in whatever comes of this. Here emphatically you will have "to face the music." If matters are to continue as they are, and you have, as one has said, "to form a Liturgy for yourself every Sunday" you will certainly need to be well furnished for the task. If on the other hand, because of the inability of many clergymen, the direction of the musical service be relegated to trained singers and choirs, as in the Jewish Temple, you will still have need for considerable musical knowledge to assume your proper guidance of all. In any event, the Praise of the Church cannot be remitted to the choir or even to the congregation. It cannot be specialized out of the hands of Him, who is the "Master of Assemblies." It is too vitally connected with the conduct and the profit of every religious service.

5. The lesson afforded by religious experience. Let me emphasize in this connection the part ministers of religion have taken in past musical development. For centuries the chief work of musical discovery and advance was

the task of churchmen. I might use this fact to appeal to your professional pride, but it has a still deeper suggestiveness.

It was not simply because ministers were the learned class, but because of the value of musical expression to religion that they thus led in musical discovery. That perpetual connection, surely, challenges the interest of every reflecting minister. As watchmen on the walls looking out for everything affecting the religious life of our people one cannot be indifferent here. Bishop Potter has said that, "the history of music is in one aspect of it, almost a history of religion." One of the first historical evidences of the worship of Christ as God is found in the singing of Hymns to Him mentioned in Pliny's famous report to Trajan. From that time a close connection can be traced between the musical service, and the spiritual character of any period. The early piety of the Church perpetuated the songs of the people in the simple synagogue service, and one of the first marks of usurpation in the Church came in the Edict of the Council of Laodicea (367) restricting the praise-service to the clergy. Henceforth, the mass stands for Roman Catholicism. But the music of the mass will never become the music of the masses! With the Reformation of Luther reappeared popular singing.

The glorious music of Palestrina had marked a mighty artistic advance, but it could not

bespeak the deeper religious needs of the people which became embodied in the Hymns of Protestantism. Luther and Calvin stood as much for a certain style of Psalmody as for particular doctrines of religion. Knox and his associates, in England and Scotland, also carried the Reformation into worship, and Scotch Psalm-singing has always gone with a certain sturdy religious character.

I need not enlarge upon the use of music by Wesley and by Moody, nor its service in the Welsh revival. Everywhere there has been a vital connection between the music and the current religious ideas and habits of the people.

It should be evident, too, that your own religious life is at stake in this matter; and that, whether you can sing or not. You need the fellowship which one may have who simply follows the words of praise. You need, also, the studies in experimental religion embodied in the great Hymns of the Church.

Church history has recorded for us the impression made by the music of Ambrose on the sensitive soul of Augustine at a critical time. Instances of this sort can be multiplied, but I close by simply citing in this connection the striking testimony of Dr. Channing: "I am conscious of a power in music which I want words to describe. It touches chords, reaches depths in the soul which lie beyond all other influences. It extends my consciousness and

nothing in my experience is more mysterious. An instinct has always led me to transfer it to heaven, and I suspect that the Christian under its power has often attained to a singular consciousness of his own immortality."

II

Music as an Element of Ministerial Culture

"And therefore I said, Glaucon, musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul, on which they mightily fasten, imparting grace, and making graceful the soul of him who is rightly educated, or ungraceful who is ill-educated."—*Plato.*

O man, in these modern days, more needs to levy upon all the means of culture within his reach than a minister of the Gospel; and I am confident that in no study will he find finer discipline, or better preparation of the whole man, body, soul, and spirit, for his work than in music.

Were it only to give him recreation from severer studies, and from exacting pastoral cares, there could be nothing more delightful, nothing more becoming to him than music. Many ministers get from fiction, and from magazine reading, what they might better get from music. It would be at once diversion and inspiration to them.

"To know the cause why music was ordained!
Was it not to refresh the mind of man
After his studies or his usual pain?"

—*Shakespeare*

Moreover, singing is of positive benefit to the health. It may be that the longer lives of the ministry, as life insurance tables witness, are partly due to the fact that as a class, they sing more than other men. Singing helps to preserve the mind's tone and temper, as well as to keep the body well. The effect of music on the nervous system is coming to be more and more recognized. Every physician recommends singing for the lungs. It has been observed that fewer pastors are laid aside with "preachers' sore throat" who are in the habit of singing. The "breakdown" is often due to ignorance as to how the voice should be used in speech or song. In reality the praise service should not tire, but should rather prepare one better to preach. The vocal organs regularly used in singing are strengthened and thus made ready for the supreme draughts made upon them, at times, in speech. There is a right place in the mouth at which the tone should be made, and a right way to utter it. The voice must be rightly "placed." A great many ministers have never bestowed one hour's thought in learning the use of the instrument with which they must do their work. The voice comes forth with a strain, and at a pitch, that tires an audience as much as it wears upon the speaker. Is there anything more important for a professional talker than to learn how to talk?

It is certain, that learning to sing aright advances the use of the speaking voice. It trains the breathing and, by increasing the ease of speaking, adds to the satisfaction of both speaker and hearer.

At the basis of all natural and telling elocution lies the proper formation and enunciation of the vowels. This cannot better be learned than in lessons from some competent singing master. One of our pastors testifies that he never received the slightest help in speaking until he had gotten hold of this method. His college professor of rhetoric told him he "had no ear." More than one teacher of elocution turned him aside as an unpromising pupil. Afterwards, going to a professional teacher of singing he was put upon the right path. In addition to certain vocal exercises given for purity of tone, he was made to stand at the end of a large room and simply read aloud so that every syllable and letter of the word could be distinguished. By this method every vocable was strengthened and made to play its appropriate part. Beginning very slowly, and exaggerating at first the stress upon each separate element, the mouth came in a little while to do its work without effort, or even consciousness of the task. As a result, the speaker found his own style and the people, without knowing what to attribute it to, felt a new power in the preaching. It was because the trained voice was responding

naturally to the thought, and making the proper nexus between the speaker and his hearers.

Now it may be asked why this is not rather the work of the teacher of elocution? The answer is that few teachers of elocution will take the trouble to give this analytical drill. Besides, your singing teacher follows up the analytical work with vocal exercises which develop purity and smoothness and strength and proper enunciation of the tones. Hundreds of young men become discouraged in the study of elocution simply because the organ itself has not been trained to give the expression demanded of it.

It will be seen, at once, that this training conduces also to facility of thought. When the vocal organs respond strongly and sympathetically to their master the mind is freer to compose its message. The trained voice reacts upon the thought itself and upon the capacity of expression. The process becomes eventually almost automatic, as a bird's wing takes the bird just where it wants to go.

More educated clergymen fail from inattention to this than from almost any other cause. The people are clamoring everywhere for a better elocution in our preachers; and there is a measure of justice in their demand, trying and unreasonable as it may seem to men who have the more important, spiritual, furnishing for the work. Somebody comes along with not

one-half their capacity or their learning and "takes the people's ear," and we thereupon fall to commenting upon the wretched popular taste. "How do you like young brother Blank?" one of our prominent divines was asked. "I think he has a very large voice," was the answer; and it was not in this case an ill-natured comment. The sermon might almost have been described as "vox et preterea nihil." Nevertheless, it observed one element of the direction given by Martin Luther to preachers:

"Stand up promptly,
Speak out boldly,
Sit down quickly."

It was spoken out boldly, and the confident manner and voice awakened expectation. It raised a presumption, too, that the speaker had something to say. Instead of inveighing then against the taste which can discard a thoughtful address for such a performance, let us rather criticise the culture which will not appropriate for itself that which the most uneducated man may make an element of success. A consecrated minister will strive to train, and attune, the instrument he must use by the study of elocution, poetry or any other art that will make his message more acceptable. The Master Himself did not ignore these methods. "He opened His mouth and taught them," we are told. Dont forget, reverend sir, to open your

mouth. "He stood and cried" to the multitudes—that is, he took the proper posture and then He exerted himself to be heard. We cannot learn from Jesus Christ to undervalue anything, which may speed the thought, more quickly, to the heart of the hearer.

So much, as to the training of the voice for expression.

But a knowledge of music may even improve one's style of composition and delivery, giving a sense of rhythm and balance, and teaching the use of pause and climax. There is undoubtedly a sympathetic connection between all the arts. One whose ear is trained to Shakespeare's later blank verse, or attuned to the music of the sonnet form, in which "the thought constructs the tune" comes to feel the subtile connection between form and content in all good writing or speaking. Music, the twin sister of poetry, has a similar influence over taste in expression. Why do we speak popularly of the music of the orator's eloquence? We certainly do not refer simply to the quality of his vocal tones. Do not we mean that his thoughts, also, come forth musically, i. e., rhythmically and harmoniously? Besides, why do great orators so often have beautiful voices? Is there not here a suggestion of something beneath molding all the man's being and speaking, harmoniously together? That execrable style of speech we call "sing-song" can come only from a defective

ear, or from lack of training in the distinguishing of musical sounds.

Moreover, preposterous as it may seem to some, the mental discipline of music is not to be despised.

Philip Gilbert Hamerton affirms that music "has an important influence on the whole of our emotional nature and indirectly upon expression of all kinds." "He who has once learned," says he, "the self-control of the musician, the use of piano and forte, each in its proper place, when to be lightly swift or majestically slow, and especially how to keep to the key once chosen until the right time has come for changing it, he who has once learned this knows the secret of the arts. No painter, writer, orator, who has the power and judgment of a thoroughly cultivated musician, can sin against the broad principles of taste." This cannot be altogether fanciful. The subtile harmonies of Beethoven, and Mendelssohn, and Schumann, certainly tend to train the mind in the powers of abstraction and concentration. Who that listens thoughtfully has not felt that music resembles a process of pure reasoning, every melody being a kind of syllogism with its premises and its conclusion? There is certainly something like a logical progress from the beginning to the end in a strain of music. It is, of course, to be understood that the ideas suggested by music are what are known as

"musical ideas,"—the motifs, phrases and elaborations of musical themes. But the invention and development of these is as distinctly intellectual a feat as the demonstrations of the higher mathematics. In one case, the mind works with the symbols of the sound-world; in the other, with the symbols of the number-world and the space-world.

Then, it is not amiss to urge—in view of a contrary impression in certain quarters—that some degree of skill in vocal or instrumental music is quite compatible with the highest intellectual powers. It is true that Thornwell had little musical taste, and Robert J. Breckenridge is known to have loathed an organ; and if some other noted divines have any musical faculty whatever they have hitherto given no sign. Of one of our distinguished Professors this incident was told me: He had confessed to my informant that he could distinguish no difference between tunes. Just then a cow bawled in the street. "Now, can you not," he was asked, "tell the difference between that sound and your wife's voice?" "Yes," said he, in his measured way, "I perceive a difference, but one is as musical to my ear as the other."

On the other hand, Joseph Addison Alexander, the Coryphaeus of Biblical scholarship in America, was noted for his aesthetic tastes, and played quite skillfully upon the flute; and Joseph H. Duryea, one of the most charming preachers

on the Continent, could delight a cultivated Boston audience by his mastery of the organ. President Scovel, of Wooster, when a pastor, displayed a similar versatility and the musical accomplishments of the lamented Dr. Maltbie Babcock, also, are well known.

Many cases of apparent defect are probably due to the non-cultivation from childhood of a quite sufficient gift. One is not, then, too hastily, to assume that he cannot learn music. The celebrated Thomas Hastings, who has written some of our most valuable church tunes, learned to sing only by the most laborious perseverance. Dr. Lowell Mason used to say that any one who could speak could learn to sing. I have known only one or two persons, with an ardent desire to sing, who did not meet with some success. They failed after many strenuous efforts even to sing the scale; but they never found it out, and for aught I know they sing with as much pleasure to-day as though they could do it perfectly. It is not every man who knows when he knows!

If a minister of the Gospel may cultivate an accomplishment, what finer accomplishment is there for him than music? How wonderfully, too, it may be turned to account in his work! I am inclined to think that if some of our clergymen, who are diverting their energies and destroying their pastoral spirit and efficiency in reading up for professorships, would develop in

their spare hours, some practical talent like music, they would be happier and more successful in their fields.

It will help the preacher sometimes also to commend the truth, as I endeavor in the following lectures to show. The most hardened heart will at times be touched by music. I could multiply incidents and testimonies as to this.

We know what a power music was in Luther's hands: "Many a wild unutterability," says Carlyle, "he spoke forth in the tones of his flute." He used himself to say that he drove the devil from him with his flute. You remember that a Catholic opponent once compared him to Orpheus, drawing men as he would. "Music is a discipline," said Luther. "It softens us. It makes us temperate and reasonable. I would allow no man to be a schoolmaster who cannot sing, nor would I let him preach either." We are hardly ready, however, for that. It would rule out some of our greatest preachers.

There is still another consideration of no small importance to a cultivated man.

A minister, whether he sing and play, or not, needs some knowledge of music to keep him from making indiscreet and unintelligent references to it. There is nothing necessarily intellectual in tossing music aside as fit only for fiddling youths of amatory propensities, and German professors of bibulous tastes. In this day of general information an educated minister

assuredly may be supposed to know that music is, in some respects, the most intellectual of the arts. This is true even if it be described as the language of feeling. "Rightly understood," as John S. Dwight has said, "there might not be a higher definition. The poet truly sings:

"'Thought is deeper than all speech
Feeling deeper than all thought!'

But, then, he means the feeling which is deep, and which relates us to the highest universal ends of being." It is certain that music belongs more than any other art to the inner world. It plays upon man's nature, too, through a greater range than any other. It can lead him in a Bacchanalian revel; it can voice the worship of the soul to God. Joined with poetry, it can take for its subject God Himself, and the highest, deepest, subtlest religious conceptions, whilst it vies with poetry in ministering to man's inmost self.

Music is, in fact, as insisted before, the product of science as is no other art. Professor Leslie pronounces sound the subtlest and the most difficult department of nature. So that music is emphatically the gift of science to the world. It has taken longer to develop, though one of the first arts to begin its career. Only after the most patient and learned investigations have the treasures of song been brought from nature's store; so that contrary to popular impression, it is the least spontaneous of the arts. The

do close reproduction of a flower or fruit may make a beautiful painting, but where are the sounds in nature which may be copied to make a melody? I have sometimes been startled by a few notes from a rare bird that suggested and might have given the hint for a well known air. But the full, rounded melody, with its rise and fall, its climax and its anti-climax, and its distributed cadences, where is that to be heard in nature? It is the result of the patient experiment, and growing tastes, of musical scholars for ages. Even the diatonic scale, which I have known a child to sing before two years of age, is, as I have already said, the product of science. It is now believed that the Egyptians and the Greeks had the diatonic scale, but melody in any modern sense seems to have been unknown to the ancients. We could better comprehend the music of the Greeks and the Romans if but one melody survived to us. Did they know music in our modern sense, at all?

I have lingered somewhat upon this that I might lay a basis for urging my brethren not to join in ignorant flings at "classical music." Classical music is music at its best. It is the creation of the masters of musical taste:—Who is more likely than they to know the beautiful? Who should be followed if not they? Let me urge you then to be careful here. Surely a profession which makes such frequent reference, and pays such deference, to the achievements of

Raphael and Rubens on the canvass, and which decks its public addresses with elegant allusions to the great Cathedrals, should hold itself respectful, at least, toward that art which even more wonderfully than painting or architecture evinces the creative power of man. Now, classical music is not only the perfection of music itself, but it is the source of practically all the musical phrases circulating among us in more popular productions. Recently, I came across "Shoo, Fly!" in a Schubert symphony. The well-known college song, "Have you no feeling, to see me kneeling?" is cribbed from Von Weber's "Concertstuck." The "Boom de Ay," so madly rife among us a few years since, is a transcript in part from one of Mozart's Concerto themes. The "O, Ye Tears," of Abt, is plainly suggested by Beethoven's lovely "Andante Favori," for the piano. Such exceptions as the popular melodies of Stephen C. Foster are to be found, but these are hardly exceptions. The most beautiful phrases of the song can often be traced to the older forms of the Masters, and the spirit of these, at least, has entered into the studies of our popular writers. Recent investigators suggest the connection of the so-called Ethiopian melodies of our Southern negroes with strains brought over by the Scotch-Irish and the Huguenots. Whatever the value, however, of our native themes they will not take their place as musical art until gifted musicians

for them what Liszt did for the Hungarian melodies. Music is not indigenous in any clime, except in very elementary forms. The music of our day, I insist, is the result of men's labors and thoughts for centuries, and should be cherished as such. When, therefore, I hear cultivated men—as ministers nowadays are presumed to be—when I hear such men setting aside the best music because they cannot comprehend it, I think of Turner's reply to the lady who protested that she had not seen a certain familiar landscape as he had painted it,—"Don't you wish you could, Madam?" It seems to me that a cultivated man would wish to say, at least, with Charles Lamb, "Sentimentally, I am disposed to harmony, though organically I am incapable of a tune."

Now, one only needs to listen and submit himself to the spell of good music, and he will come to love it as we love, after fuller acquaintance, all the great art and literature of the world, and as the simplest peasants of Germany and Italy accustomed to it, come to love classic music. But in any event every minister owes it to his own culture and to his public influence, to have correct ideas upon this, as well as upon other subjects; and as I have endeavored to show, he will augment his power largely if he have not only some musical information, but if he have acquired some skill in singing or playing on an instrument.

III

Music as a Factor of Congregational Power

"As some to church repair
Not for the doctrine, but the music there."
—*Pope*

ALL other things being equal, the congregation whose musical service is most worthy and best conducted, will reach the people and will serve their needs most effectively.

It will generally have a greater number in attendance, for nothing draws people in such crowds as music. Like all good things this may be, and often is, abused. So often is the music put forward as the principal thing, or employed for artistic, rather than for religious results, that careful people sometimes draw back, fearing that its elaborate use may positively harm the church's standing and testimony. But, as has been well urged, the very anxiety upon this point comes from "an intuitive perception that music has a real moral and religious power." The very fact that the enemy uses it

for his purposes, makes it vitally important that the church seize and direct it aright for her own designs. Rowland Hill's oft-quoted insistence, that the devil be not allowed to have all the beautiful music, touches, then, the true philosophy of this matter. "Every creature of God is good," says the Apostle.

The church has from the beginning sought to levy upon every power which could extend, or deepen, her influence over the people. She has subsidized architecture, painting, sculpture and poetry, as well as music. Of all these arts, it may fairly be urged that music is at once the most indispensable and the most congenial to the experiences and expressions of religion. Nowhere, in either dispensation, or under any form of administration, save among the Quakers, and for a time among the Independents, has music ever been absent from religious worship; and never did the exceptions more perfectly prove the wisdom of the rule. When the church has aroused herself to call the multitude together, she has put the silver trumpet of music to her lips; and she has been consistent in so doing. One would find it hard to frame an argument legitimating the figures of sacred rhetoric, and the adaptation of the beautiful in architecture, whilst rejecting the glorious ministry of music. "I have taken you with guile," says the Apostle. This declaration of Pauline policy echoes one of the Master's own most

suggestive commands: "Be ye wise as serpents, and harmless as doves." He, Himself, argued on this line to His disciples, and rallied them to an equal diligence with the worldling in the service of their Master.

If the children of this world, then, gather crowds and win attention by the appeal of music, it becomes the Children of Light to be as wise. The employment by the enemy of "sacred concerts" and similar questionable entertainments on the Sabbath should not then deter us, but should rather make us strive to be as shrewd as he, in appealing to the whole nature of man.

Now, Mr. Ruskin, in his "Queen of the Air," pronounces music as "the first, the simplest and the most effective of all instruments of moral instruction, though, in the failure and betrayal of its functions, it may become the subtlest aid of moral degradation."

Objectors to the use of music so largely in congregational work do not apprehend, I think, the breadth of Christianity as a working force in the world, nor its operation of all the agencies in sight, as the leaven exploits and transforms the the meal into which it falls. Our Saviour's parables of the "Tares" and of the "Net" rebuke purists of every sort—artistic purists, as well as religious purists.

Mr. Barnby—a great name in church music—in copying the words of Pope, quoted before,

thus comments upon them: "Of all the errors which cry aloud for a remedy, the worst to my mind is perpetuated in the endeavor to draw a new congregation to a church, or to fill up the thinned ranks of a decreasing flock by the exhibition of startling novelties and what I should term musical tours de force."

Another objector, an anonymous wag, has served up the matter as follows:

"If pulpit utterance won't suffice
To win the people from their sins;
You'll find a method more concise
Than preaching; play on violins.

"Or, if you see devotion sinks
Beneath the organ's solemn tones;
Increase the attractions of your jinks,
And to your fiddlers add trombones.

"If still the people stay away,
And if to church you'd have them come;
There still is one effectual way
To catch them—try the kettle-drum."

How absurd to such ethereal souls must seem the employment of any material agency to reach a spiritual end! We wonder how they can use a hymn at all, since song is only vocalized breath, and the working of the jaws. Why should we be dependent at all upon such means? Let us all be spiritual at a leap! Meanwhile, human nature, like the Ten Commandments, "will not budge." We have it always with us and out of it the Kingdom is to be composed. A much wiser man has said, "First, the natural, afterward that which is spiritual."

I do not know how far Rev. Henry Ward Beecher will be accepted as an authority by you, but you will find in a sermon by him quoted in Hasting's "Sacred Praise" over fifty years ago, an appeal with characteristic eloquence for a recognition of the religious power of music itself, as distinguished from the words. He pictures the waking up of a congregation when a new and "taking" melody is joined with a familiar hymn, and he follows in his imaginative way that melody as it lingers in the memory, recalled and whistled by the way or sung over and over in the home. That melody undoubtedly was a divine gift, to fix the words in mind, and make them more relishable to the heart. The beautiful is a part of God's own creation that is to be used by us in the name and for the service of the Master. And when I see multitudes plunging down to death, led by the terrible fascinations of the devil, I, for one, feel it incumbent to use every rightful agency which can attract them to the hearing of the Truth. There are some who will not be drawn at all save by such methods. We may not attract those who desire nothing beyond sensuous entertainment, but there is a yearning in every man for the beautiful that we must satisfy, else we have not used one of the soul's greatest powers in the service of the Truth. Music does not belong to the devil. Jubal invented the pipe and the organ, but he

and his line have not been able to keep them. The organ is a ransomed instrument. It belongs to-day to the church, and there is not a tyro in our midst who does not recognize the incongruity when it is lowered from its greater service, or who does not feel its power when the church appeals to the people, through this greatest of musical instruments. Pray tell me for what use a magnificent voice or skill upon an instrument is given to a man or a woman, if not for the service of God's church?

The music is, of course, not to be made an an end in itself. The advertisement of musical programs for Sunday services has seemed to some of us like exalting the music above the sermon, yet it need not operate thus if the Word be given its proper place and authority in the service. Meanwhile, we must deal with human nature as it is.

"A verse will catch him
Who a sermon flies,"

says good George Herbert. This certainly is quite in analogy with other agencies used in religious work. The display of a picture, or the telling of a story, may be the turning point in the salvation of a man.

We have in this matter, too, the best of all examples. If Jesus Christ Himself would preach to a multitude, drawn to Him chiefly for the loaves and fishes, as He well knew, we may not discard any agency, in itself innocent,

to charm the ear or to rivet the attention of the listener. Missionaries in India go where the crowds gather and they hold them as they can. We, too, must go to the people and must allure them to the church. We must give them the Gospel, sugar-coated with something they like, if they will not hear it otherwise. We may not yet be ready to approve the gifted whistlers' warbling, in some churches, or the use of the phonograph or moving pictures, but we recall that there was a time when it was not good form to allow a violin in the Sunday service. It is not yet permitted by those to whom a violin is only a fiddle.

Now, is not this the principle that should govern us here—that whatever is decorous and acceptable to good taste anywhere may be consecrated for religious purposes? It may hurt the pride of some of us to see that people can be drawn to our meetings by a good singer, who would not come to hear us preach. Shall we not, however, be glad if we can even in this way get them under the power of the Word? If Christ drew them by a loaf of bread, may we not attract them by a song? "Notwithstanding every way," says Paul. We are all children to the end, and there is scarcely a preacher in the land who would not, himself, if a visitor in a strange city, be attracted to the church where the praise of God was heartily and beautifully sung, rather than to one where

it was carelessly or formally offered. The praise service may absolutely be an index to the character and extent of a church's zeal in reaching men.

The pastor, too, needs all the help that he can get. There is no doubt that the employment of this agency has rescued many a pastorate from discouragement and defeat. How can one preach effectively and heartedly with never an unfamiliar face before him in the pews? The new stream of people gathered, if for no more than curiosity, "to see or hear some new thing," like Paul's audience at Athens, gives a zest and an air of reality to the occasion which is often the only thing needed to turn a lifeless sermon into a thing of power. Besides, sometimes, those "who come to scoff remain to pray." Zaccheus and the Athenians were at first moved by curiosity; and there are multitudes who attend worship every Sabbath in obedience to convention, habit, fashion, or a desire to be entertained, who get something better than they go for. If we are to be fishers of men, we must bait our hook with something the people like.

But I wish to emphasize the effect, on the preacher's own soul and manner, of a little popular success won in this way. The sense of mastery that comes with the evidence that a response can be evoked somehow from the audience, if only to stand and sing, is very

welcome and very stimulating to a pastor who has been completely "flattened out" by ministering, in stagnant and humdrum conditions. The pleasure of seeing new people come in and flood the regular congregation out of their stereotyped sitting, thus breaking up the monotony and stagnation which is akin to, if not the precursor of death,—these "trifles," react powerfully upon both pastor and people. What an aid to many a discouraged, collapsed preacher a little musical revival in his church would be!

There is also the impressive power of music. It cannot be superfluous to remind my brethren of the power of music to wing the truth to the heart, so long as multitudes of our best preachers have never learned it well enough to try it.

A writer, in one of our dailies, testifies to the effect upon his own heart of a single solo, sung by a young lady of the choir in a church into which he had gone, out of curiosity, one Sabbath morning, and he urges that music be oftener used to make the heart ready for the reception of the Truth. What pastor has not observed the better preparation of the people for his sermon, as well as the stimulation which came to his own mind to speak, after a good choir or a well-led hymn had girded the congregation up to an attitude of expectancy? The great example of Mr. Moody, whose methods were to the last so spiritually conceived, should be instructive to us. We may not be able to

duplicate his gifted singers and chorus choirs, but we can wield a greater influence over the people than we do, if we will use those within our reach. We may never have his great crowds waiting upon our words, but if we will adopt like simple agencies we will have far more hearers than we usually do to preach to.

We come back always from the great crowded services with one reflection—how simply it was done! It is always so. The masses will not be interested in disquisitions, however profound or orthodox. It is the simple thing—a song, a story, a touch of nature, that reaches them, and if we are willing to forego the reputation for great intellectuality and to bring simple truth to bear, either in sermon or song, we shall find a response that will surprise us. In my childhood it was the singing of that old revival hymn:

"Come, humble sinner, in whose breast
A thousand thoughts revolve;
Come, with your guilt and fear oppressed
And make this last resolve."

with its weird minor melody, which threw a spell around my young heart which I could not resist. To this day, I cannot hear it without being profoundly moved. My experience in this is echoed by thousands. We forget the sermons, the music "sticks." To neglect a power like that, or not to consecrate it in the spirit in which it is conceived, is to despise the gifts

that God has given us, and to be recreant to a power put into our hands to move men. Do not imagine, then, that you have done all when you have prepared your sermon carefully. Remember that you have something to do in preparing the soil into which it falls; something to do in bringing the emotional, aesthetic nature of your hearers into sympathy with the Truth.

Dr. Breed, in his sententious way, exclaims: "How much easier it is to touch and move souls already vibrant with holy emotion!" and we have Dr. A. J. Gordon's opinion as to the help which music may bring to the preacher, in the following words: "Singing is the circulating medium of worship. It distributes the fervor of each Christian among his brethren and equalizes the devotion of the whole body. The preacher cannot furnish both incitement and susceptibility. What minister cannot feel the difference in the touch of a congregation that has risen just before the sermon and poured itself out in an inspiring and hearty hymn of praise, from that of an audience that has been simply sitting and listening to a musical performance? If any fact has been made clear to me in my pastoral experience it is this, that people who enter heartily and enthusiastically into the worship, as earnest participants, can be inspired with interest and moved to duty with half the labor which would otherwise be required. To throw a word into hearts that

are all resonant with devotion, to touch chords that are all vibrant with sympathetic feeling—there is a real delight in this."

Study, then, for yourself, this amazing power of music over the multitude, and thank God for it, and use it as His gift to you, by which you may bring greater numbers unto Him.

IV

Music as the Vehicle of the Church's Praise

"There let the pealing organ blow
To the full-voiced quire below,
In service high, and anthems clear,
As may with sweetness, through mine ear
Dissolve me into ecstacies
And bring all heaven before mine eyes."

—*Milton*

IF we knew that He would hear us, we would sing to Him!" In these pathetic words, one of the Congo tribes expressed their feelings to Shepherd, the missionary, when he told them of the true God and His desire for their worship.

It was their own spontaneous thought—"If we knew that He would hear us, we would sing to Him." What an evidence of the heart's own natural desire to offer something to God, and of the intuitive perception in the simplest minds of the function of music in winging a message from man to God! Among the Hindoos, in their Vedic hymns, and among the Greeks, in their songs to Apollo, the same great instinct of Praise to the Creator broke forth into song.

The Praise of God is undoubtedly the supreme and ultimate function of music in the House of God. In insisting on other uses of music, I would be understood as holding them ever subservient to, and promotive of, this eventual purpose of our appearing before God. Dr. B. M. Palmer has eloquently said: "It would appear that worship must be the absorbing employment of the creature. Everything must flow into this in the end. All the obedience of the Christian, all the active service which he renders to the church, all the knowledge he acquires of Divine things, all the grace ministered to him by the Spirit, all the emotions of love and joy which may lighten his experience —all this must resolve at length into praise and go up as the incense of acceptable worship before God."

The Epistle to the Hebrews signalizes "the sacrifice of praise," as the one oblation that now remains to us, and this ever to be offered under the leadership of the great High Priest of our profession. With this very evident truth in mind, we need no further proof that the offering should be the very best that is possible to us. I would as soon think it necessary to show the permissibility of the highest offerings from the seraphic host in heaven. What, but the best, is good enough for God, or worthy of the creature in heaven or earth? It is only because it is the creature's best offering that it becomes

true worship, and acceptable to God at all. Now this principle leads straight to a consecrated art in the service of worship. An eloquent Scotchman urged, at one of the Pan-Presbyterian Councils, that art had ever been a temptress, and an enemy to purity in worship. But it has been cogently replied that the subtile danger from this source only necessitates more imperatively the bringing of all the believer's powers under the dominion of grace. The remedy is not to be found in abandoning the field. Besides, the worshipper is not at liberty to withhold any gift he has. The offering is imperative. It is not what is permitted to him, or what he chooses to bring. The possession of a gift implies a duty. It is to reflect honor upon the giver as he offers it to his Maker. A bird glorifies its Maker by pouring out a flood of song; it is an unconscious, untrained act on the part of the bird. So a great voice is given a man or woman, not only to please themselves or to delight others withal, but to train for the praises of its Giver.

We have beaten out too finely, perhaps, what was plain enough as a principle. It is, however, not often enough recalled in connection with questions of worship and permissible things in the House of God.

If I am asked, then, what kind of music we should have in the church, I must answer—good music; all kinds of good music. There

should be the dedication of the highest taste and talent of the congregation in the service. There is a place for every kind of offering, whether from choir or chorus, or from the congregation itself. Sometimes a congregation can voice its own feelings best through a choir or chorus trained to a musical expression impossible to the average audience.

There is a just and sanctified impatience with practices which slight or stifle the general praises of the people, But so-called congregational music is often not a worthy exponent of the theory. I have never heard poorer congregational singing than in some congregations which have insisted most exclusively upon it. The people need strong leading in this, as in everything else. A great deal can be done, as I believe and know, in the way of developing the singing of the people, but it is not by slighting other forms of musical service, nor by setting aside the members of the congregation best endowed to lead the praise. We will not further the people's singing by cutting off the special service of choir and solo and chorus.

There is besides this, a New Testament breadth which many good people have not apprehended. The Apostle exhorts us (in Eph. V: 15-19): "Be not drunk with wine, wherein is excess, but be filled with the Spirit, speaking to yourselves (or, rather, one to another) in psalms, and hymns, and spiritual songs,

singing and making melody in your hearts to the Lord."

Now, there is here, as some think, a general warrant to use music as the worldling uses wine, to heighten the spirits, and to produce effects upon the emotions, by music, which draw people to the service and hold them under its spell. I, myself, hold to this interpretation of the text; but if this be rejected, none can dispute the allowance here of concerted music in the sanctuary. We are to sing "one to another," as well as in the chorals of the entire congregation. This is in line with the antiphonal services of the Temple, and it justifies the modern congregational and evangelistic methods, which employ the solos and choruses of a choir, as well as the singing of the people. We may sing "one to another" as well as directly to God.

Now, is there not too little discrimination in the way that many excellent people dispose of this matter? Is there not, sometimes, an unconscious selfishness in the demand that our own conscience, or our own taste shall control in the character of the music? If music were only a matter of taste, it should still be amenable to the law of love; for we are to regard one another's tastes. But it is a matter of conscience, as well, and of service. Should not, then, the consciences of all be respected, if there be those who do not feel that they can worship God becomingly, except with the best?

But why, upon any ground, should fine art be decried in our churches? Is not art a development of God-given instincts; and, if so, is not musical art as legitimate in the sanctuary as pictorial and sculptural art? What better right have we to appeal to the eye than to the ear? Why may we have, as urged before, the most exquisite and varied architectural designs, and deny music, the very daughter of the Temple, her opportunity? Why is a comfortable cushion more allowable than a delicious chord, or an edifying succession of sweet sounds? Because it can be abused, is music not to be used at all, in its highest forms, and most elaborate combinations? Mr. Beecher's comparison of a fugue to "a cat running around after its tail," and Dr. Talmage's travesty on the choir's rendering of the "ointment running down Aaron's beard, down—down—down—to the skirts of his garment," are very diverting, and are very justly aimed at extravagant and irreverent musical performances; the remedy, however, is not to be found in the rejection of art altogether, but in a truer, better-conceived art for the sanctuary. Besides, the needs of all classes of worshipers, I repeat, are to be respected here; and some of us are more dependent on the music than on the architectural surroundings. There is, I am pleased to see, an increasing number of persons who can discover no reason for tolerating insipidity and

bad taste in our church music if they can be avoided. They regard it as a matter of considerable consequence that the music of our churches be improved.

All this is said, whilst conceding, of course, that music has in itself no religious character. Dr. J. G. Holland well says that "there is no more reformatory power in music than in the lowest of menial pursuits. The farmer who lives half the time among his brutes, is likely to be a better man than he who, successfully interpreting some great master, bows nightly before the storms of popular applause." This may be granted. It must also be confessed that there may be a very artistic production of the greatest sacred compositions without much suggestion of devotion in singers or people. The finest rendering of Handel's "Hallelujah Chorus," I ever heard, surpassing festival choruses heard in Cincinnati and New York, I heard at the Salt Lake City Tabernacle, from a Mormon choir. At the same time, in company with a large number of members of the Presbyterian General Assembly, there present, I heard a most skillful address dedicated to the praises of Mormonism. But do we decry rhetoric, because it can be so abused? Why, then, fix a stigma upon classical music, because its most skillful performers are not always its worthiest representatives?

Musical art, like every other, has no character in itself. We have, however, to account for the fact that the greatest music somehow is reverent. Over much of even the highest instrumental music might be written "religioso." The slow movements of Beethoven, Mozart, Mendelssohn and Spohr adapt themselves wonderfully to the expression of reverent feeling in the sanctuary. They represent the deeper insight of great natures into the world of beauty. They prove that all the creation of God is pervaded with thought and beauty, and that, by association with suitable words, music can be made promotive of religious sentiments in the soul. The history of art well sustains this view. The first works of the Greek artists, as you know, were chaste. Standing close to nature, their art had not become a panderer. The great harmonies in the natural world, likewise, are co-ordinated to man's deepest being, and in the highest art these are brought together. It is a fact, too, that however unworthy the lives of many great musical artists may have been, great composers like Bach, Handel, Haydn, Mozart, Beethoven and Mendelssohn, have been men of decided religious character and life.

Hundreds could testify that instrumental music, alone, is edifying at times in public worship. The opening chords of the organ, that king—or rather that "Parliament of instruments," as it has been called—tend to subdue

the spirit and bring it into reverent and attentive mood before God. I, for one, bear witness to the service of a fine organ-opening in putting me into the spirit of worship.

Nevertheless, music should undoubtedly be kept secondary. It is interpretative. It is adjuvant. It is to honor and advance something beyond itself; and, there is, it must be confessed, too much forgetfulness of this, even in our Protestant worship. The opening musical service of a certain Presbyterian church in one of our cities consumed twenty-two minutes. There sat the pastor, surcharged with his message, impatiently crossing one knee over the other. He was not allowed even to offer the Invocation until the concert was over. I thought that that was too much of a good thing.

Music may lift the soul as on wings to God, but when a choir usurps in the people's mind the place of God, it has no more right in the sanctuary than so many cackling geese or howling dervishes. It is an impertinence that should somehow be abated or rebuked.

I will not undertake to advise you now as to what music should be sung, what hymnals used, what composers principally honored.

There are several very good hymnals in use. Of one or two, however, I have thought that if either happened to be the particular one devoured by the cannibals of Timbuctoo, when

they "ate the missionary and the hymn-book-too," the poor man got a swift and terrible revenge. There are, however, a great many things, and a great many tastes, to be taken into account in making a church hymnal. There is call not only for a scholarly acquaintance with church music, but for a recognition of what will please the people. I believe as Benson, Breed, Duffield, and others have urged, that the general usage of the churches determines at last the best hymns for congregational use. When this seal has been put upon them the worshipers should not be arbitrarily deprived of them, nor should they be annoyed by ill-considered changes in the words, nor by the introduction of unfamiliar harmonies to familiar tunes. There are sometimes more ways than one to harmonize a passage. Too often our learned doctors give us an exquisite harmonizing that better befits an organist's fingers than the voices of a worshiping congregation. The bass should be simple, and flowing and singable; the tenor not too high. I hear a great many give as reason for not singing that the tunes are pitched too high. I do not, however, think that this is generally true. I have a feeling, though, that the Church of England hymns are dominating too largely our hymnology. Many of these sound more like an elegant four-part song than the strong, sturdy, and impressive hymns of a congregation. We need some of these, of course, but it is my

opinion that, after all, the Gregorian hymn, and hymns of that cast and spirit, should furnish a larger part of our church singing. I am clear, too, that we pastors should use our own denominational hymnals, if possible. It makes for uniformity of worship and it operates ultimately to develop the best book for our own particular needs.

I am urging throughout these talks that the best music—most classical, if you please,—should be held before our congregation as a standard and goal; meanwhile, that a pastor should select the music that the people will "take to" most heartily. It is necessary, first and chiefly, that God be praised. The vehicle used, the degree of taste or culture attained, must vary with the cultivation and musical knowledge of the singers. I do not myself hesitate to use often in song-services, and in night-meetings, the Gospel Hymns, or similiar popular songs, because the general acquaintance with these assures greater unanimity and heartiness in the singing; at the same time, I am ever trying to introduce the greater, more worthy devotional music, and it is my experience that the people come to love this when they are patiently and skillfully led up to it.

There are times when only the older tunes like Dundee, Mear, Antioch, Arlington, Lisbon, Trinity, Hebron, Dennis, Downs and Solitude voice the deeper feelings of the masses; whilst

our beautiful modern tunes by such composers as Barnby, Dykes, Monk, Gilchrist, Gower, Hopkins, Smart, Stainer, Sullivan and others are getting, more and more, a hold upon the popular heart.

It is self-evident, I insist, to the devout mind that only the best in any art or department is good enough for God's worship, i. e., the best which the individual himself can render. Let us ever remember that back of the gift is the giver, and that "the gift without the giver is bare."

V

The Pastor's Relation to the Music

"If the trumpet give an uncertain sound,
Who shall prepare himself to the battle?"
—*St. Paul*

THE pastor is the leader of the praise, as of all the other work and worship of the congregation. It is not meant that upon him rests the decision of everything connected with the musical service. He is not to supplant the responsibility of officers and people, especially those of musical gifts. That would put the worship of the congregation at the mercy of every passing pastor; this is too much the case at present. He is, however, in charge of all, and he is ultimately responsible in this department, just as for the financial and spiritual interests of the church. Except in the smaller churches he will take little direct control, even if he have great musical gifts. In churches however best furnished musically, he can be greatly helpful. He can be at least "the animating center" of all.

He can "make much" of this part of worship. He can emphasize the importance of the

hymn-singing and the spirit of praise in the church's worship, though he may, himself, be without special musical taste. The people will always take their key and cue from him. If he slight, hurry over or make nothing of the praise services, the majority of the people will treat them in the same way. It is not enough to say that the people should sing. He should see that they sing. He should listen for their singing and call attention to neglect or slovenliness in congregational worship, and he should commend them when they sing with zest and heartiness. Above all, a pastor should himself sing, or, if he cannot, he should at least follow the singing attentively with book in hand. One who ever saw Dr. W. M. Taylor at the Broadway Tabernacle, standing reverently and taking part fervently with the people in the singing, has an indelible lesson always in mind on the importance of the minister's example. He will also suspect that something more than the eloquence of that Prince of preachers called the multitude together. Good music is one of the conditions, now-a-days, of pastoral success. The most popular and eloquent of preachers,—Henry Ward Beecher—confessed his indebtedness to John Zundel and his chorus choir, and Dr. Talmage, too, was careful to have a great organ and a fine cornetist to lead the singing of the people. All of our great modern "Masters of Assemblies" have thus magnified the musical

part of the service, and have given their personal attention to it.

The habits of some ministers, however, during this part of the worship amount almost to an indecorum. The hymn is listlessly announced, with no indication that the pastor personally cares very much about it, and the learned brother takes his seat and begins to survey "the makeup" of the congregation, or to study his notices, or to complete his toilet by rubbing his spectacles, or by blowing out his nostrils like an engine on a switch blowing out her flues. If this ordained and consecrated gentleman has never suspected that he is the leader of the people's praise, why has he never learned to show respectful deference to other people's efforts to praise God, or how to behave himself in the House of God during that exercise. God did not make all good people competent musicians, but He did give them the ability to honor the Church's ordinances, and thus to take part spiritually in them.

But this is not the worst. It is no slander to assert that certain of the clergy treat the musical features of worship with a virtual contempt. They not only do not ever themselves try to sing, or urge others to sing, but they speak, sometimes, with levity of musical gifts and musical people, and of the incidents and necessities of the praise service. In their whole ministerial life they never give so much as one

earnest thought as to how the praises of our Redeemer are to be rendered more general, or offered more worthily by the people. Such brethren should ponder the telling words of Dr. Waldo S. Pratt in his "Musical Ministries:" "If downright work for the sake of the parish music is not worth the time it takes, then nothing can justify the extensive use of music that we make in our parishes. If should be abolished or else taken hold of in a way that the Head of the Church evidently intends it to be offered." From the same author we commend the insistence that "the whole subject of church music is no mean subject to be casually or flippantly dallied with in a light-hearted and superficial spirit, and that the care of it and the steady pressure towards the highest ideals in it, are responsibilities entrusted most of all to the minister. It will not rise higher than it stands in the average ministerial estimation."

Let me, in this connection, commend the estimate Richard Baxter placed on music in the worship: "I have made a psalm of praise in the holy assembly the chief delightful exercise of my religion and my life, and have thou helped to bear down all the objections which I have heard against church music."

We prescribe a Bible Reading to these thoughtless brethren on the place of music in both Testaments, from the elaborate musical arrangements in the Temple services, to the reverent

singing of our Master with his disciples in the most critical hour of His life. It is certain, too, from the quotation we have already made that Paul, the redoubtable theologian and the ardent missionary of the church, did not slight or underrate the religious meaning and uses of music.

It may be said again, for your encouragement, that there is no better, nor simpler, method by which to arouse interest, and awaken an earnest spirit in stagnated congregations, than to work upon this tack a while. In no other way can you so easily infect them with your own spirit. The people enter the church often with a listless and preoccupied manner; they sit back in the pews, the body relaxed, and in the posture of waiting. They are in the attitude of recipients watching what the leader is going to ask them to do. You are in a commanding position, rising and speaking in an active, aggressive way. You are there to elicit whatever response you can from the people. What better way offers itself to establish an understanding at once with your audience, than in the hymn singing? That is something they are all to do, and do in the church before you. They will sit or they will stand, they will turn the leaves to something grave or something joyful, as you select. In this part, above all, the leader makes the service. You can, yourself, give to it the character desired. If it is to

be a joyful triumphant service, you can make it so. If you wish to induce a more reflective serious spirit, you can do that. God has given you, in the hearts of your people, a lyre to play upon. In no way, I repeat, can you better or more quickly establish personal relations with your hearers. What does a minister mean by throwing away such a power as that?

I am anxious, too, to meet the objection that, because one is not a singer, he cannot inspire and direct the music. Mr. Beecher was not a great singer but he made himself felt, somehow, in this department of worship. He protests against "the idea abroad that the preacher is to teach and preach, and another man is to sing,—the music farmed out and the unity of the public service marred by two systems of exercises conducted by different persons."

I do not know what Mr. Spurgeon's musical gifts were, but Mr. Curwen, after a visit to his church, says that "Mr. Spurgeon evidently takes delight in the service of song and is anxious above all things that every man, woman and child in the place should sing. Occasionally he will stop the congregation and make them sing more softly, or more quickly, when the effect is felt in a surprising degree."

The leader of a congregation must lead. It is better for him sometimes to make mistakes in time or taste than to be retired from the direct

control of all. The people must feel his heart in all the service.

It should not need to be said that we advocate no meddling dictatorial spirit towards the church's music. It is to be presumed that one who can be discreet and tactful elsewhere, as every successful pastor must be, will try to sway and influence, rather than to force, his people into the desired channels.

As to the use of your own musical gifts, I would say: If you have a decided musical talent, by all means use it. You will not sing a solo, of course, unless it be in an occasional familiar service, and when your people, whose intuition here is to be trusted, evidently approve it. Few men sing as well as they think they do. Besides, you must not be a factotum. Let your singers surpass you. Do not outsing your tenor or your bass, even if you can! It is enough for any man to preach the Gospel. It is well to know how to save a falling cause, sometimes, by a prompt note, but do not appear to lead the choir even when you are guiding all. No choir can like that, and no choir should be set aside in that way, but a little direction, such as a slight inclination of your head, or the motion of your hand, or the gentle throbbing of your book may be needed to keep the congregation with the choir.

It may seem that we are devolving too much upon a pastor even to suggest this gentle

guidance. I do not see, however, how a mass of people, with choir and instrument, are to keep together without a leader. I attended, recently, the services of one of the best appointed churches, musically, in the country. The organist was capable, the quartette choir made up of artists, and the pastor had specially exhorted the people to sing. Yet, I, with the mass of the congregation, had difficulty in keeping with them in the hymn-singing. The choir were singing with taste, but there was not that steady, almost mechanical leading needed to keep a mass of people together. The pastor, with good sense of time, could have made them move together, and without calling attention to himself at all.

The minister must, however, be discreet in assuming to direct the singing. Be careful, too, in your public references to the choir. Once in a while in an unstudied, delicate way, express appreciation of faithful service, and thus rally your people to their leading. It should be remembered that with all the defects of choirs, the faults of congregations towards them are possibly as great, especially the lack of appreciation of well-intended efforts.

Another thing: Do let us, as preachers, be awake to the distinctive faults of our class. A recent paper comments on "the preacher-voice" in singing. It seems they can tell our twang not only in speech, but in song. But why

should there be this "holy tone," this unctious mouthing of the notes in song any more than in speech?

Ministers having good musical capacity will find their best opportunity in the prayer meeting. Leadership there will generally be accorded you, and your singing will not be judged as art. Something is to be said on the other side, but I like to lead my prayer-meeting music, and insist upon doing so if it be dull and lifeless, and I am glad to fortify my own judgment about this with the authority of Dr. Abbott E. Kittredge. He says: "It is unwise to have the choir lead the singing in the prayer-meeting, as it gives the appearance of a musical performance. A better way is for the pastor to lead, and every pastor should know how to sing."

I prefer, also, to select my own hymns for the prayer-meeting, and I dislike to have to furnish them to an accompanist beforehand. They should be announced as the service goes forward, following the changing spirit of the meeting. If the player cannot play readily anything that the people can sing readily, you should try to get a better player at the instrument. This does not forbid the occasional calling for a hymn by one of the congregation, but rather contemplates and provides for that very freedom in the meeting.

A few words more as to your relations to the choir: The pastor and the choir should be

the best of friends, and the heartiest of co-laborers. The choir is, after all, your principal dependence in the service of praise. I may have a very tender regard for the choir, from having begun as a small boy at the pump-handle of the organ, and passed through singing the bass in the choir up to playing the organ a little. But my experience as a minister has even increased my previous estimate of the value of faithful choir service. Some of the most devoted people in many churches are serving God by the dedication of their musical talents. Make, then, much of the choir. What if it have faults? You are not presiding over an ideal institute; you are taking the men and women at your command and making what you can of their service.

To make this valuable arm of service effective, certain simple methods may be resorted to. You should speak of the choir's anthems sometimes, and you should always listen to them. Meet with them, also, at times and exchange views with them about the music. Give them your hymns promptly for the Sabbath services and have them occasionally select their own favorites. In short, you should deal with them as friends of the cause, even though this may be a pretty violent supposition in some cases, requiring the strong effort of a charitable imagination.

You must succeed with the choir. You have your own proper leadership, and your august responsibility, but I forewarn you now to be careful how you differ with the choir, or slight them, or interfere with them. There is as much human nature to the square inch in the average choir, as is anywhere to be found upon the surface of the earth. If I were asked to name the most condensed and varied assortment of human nature anywhere present at one time, I would say, at once,—a choir!

But it is to be treated as an existent fact. More than one minister has been unhorsed by tilting at the choir, and has left behind an unnecessary quarrel in the church. The choir is far deeper grounded in the affections of the congregation than most pastors are. It is well for some preachers to remember this. As a general thing, then, save for a little shaping, choirs should run themselves. They are growths. This is true even of paid choirs. If you do not think so try to make a choir, out and out, sometime. After the experiment I think you will wish you had borne with the one you had, and that you had prayed for it a little more.—Query: How many times did anybody ever hear a choir prayed for?

I say all this, believing, as a jure divino Presbyterian, in the full power of the authorities of a church over the music; but knowing, also, that the members of the session, with the

most pious intentions, are not often capable of giving directions here. They are not usually, themselves, selected for their musical knowledge. It behooves them, then, and it is, in every way best for the cause, for them, to bear with the choir as they can, and to make the most of them. With whatsoever defects, it should be remembered that they are, after all, the fair counterpart of the congregation. If there were more people of consecrated gifts in the audience, there would be more of such in the choir.

VI

The Leading of the Musical Service

"I will sing with the Spirit, and I will sing with the understanding also."—*St. Paul.*

THE leader makes the meeting.—Nowhere is this saying truer than in the musical part of the service. It is astonishing how ready the people are to follow here. "The people love a master," said a shrewd old pastor,—meaning no doubt that they loved to follow one who could lead them wisely.

Now, as intimated before, it is in the musical service that the rapport between the leader and the worshipers is quickest and best established. They unite in prayer together, but in the praise the mouths of all are opened and thus, too, they open their hearts to God and to each other.

The pastor should strive to impress it upon all that they are to offer something as well as to receive. He should insist that if one cannot sing, he can at least stand with others and

speak the words of praise. "Let all the people say, Amen." One can say it if he cannot sing it. He can intone it. He, also, can offer to God the music of his soul through his opened lips. This has an importance, too, beyond the musical service. I think we do not realize sometimes how much the backwardness of service in some persons is due to the fact that they have never heard their voice in the public worship in any way. They have had no training whatever in expression. In this necessity of the soul life, if for no other reason, I would found an argument for responses in the public service. Those who do not sing or respond in any way are losing an invaluable training in soul-expression. They are failing, too, to receive the help, one from another, which the joining in the song will bring them. Dr. Gordon, as already quoted, called singing, happily, "the circulating medium of worship," distributing and equalizing the fervor of each throughout the mass of worshipers. It brings about such an "equality" as Paul saw in another exercise of worship (2 Cor. VIII: 14, 15) by which those who have a superabundance of fervor share it with those in whom there is a lack of it.

In this fellowship of worship, then, we find our first suggestion: It will influence the selection of the hymns. The people should be given to sing what the mass of them can sing,

and what they like to sing. The best music is at last the music which summons forth most heartily the praises of the people. A skillful leader can in time train them into the enjoyment of the very best music. In the meantime, the best available is the best.

We are not to be finical, either, in our demands. I have been struck with the contempt which great artists, in every department, have for mere "exquisites." Mendelssohn, we are told, sat down in the most unaffected way and played for his friends on whatever instrument was at hand—often a very poor one. Joseph Hoffman says that Rubinstein, his master, "never seemed to care whether the piano was in tune or not." The technical critic often loses the soul of the thing. Besides, if we wait to have everything perfect, we will never get practical results. Let us use, by all means, the music that the people love, and gradually train them to love the best.

It is well, too, to remember the peoples' rights in this matter. It is their service. It is what they are able to bring to God. Nor will a reflecting man despise the peoples' judgment about the music. Ordinarily what a respectful audience will not take up with readily, is not the best for the sanctuary. There are hymns and tunes which appeal to people. The sentiment touches, the rhythm moves them. A doctor of music may prefer something else as

finer harmony, but I am prepared to maintain, that valuable as is his opinion, in its place, the instinct of a devout and well-intentioned congregation is usually truer for worship. Dr. Samuel W. Duffield well insists that "what the church universal adopts and cherishes is, by that fact, removed both from the control of a picking pedantry and a cold-blooded correctness."

The service is not for the salvation of the hymns, but for the blessing of the people. A godly man of our acquaintance was hurt to the quick on being told by Dr. Charles S. Robinson that "My Days Are Gliding Swiftly By" was not a hymn but a religious poem, and should not be used as a hymn. The Doctor looked at it from the standpoint of hymnological theory. The other believer had heard it sung in his childhood by Dr. Nelson himself and by people whom Dr. Nelson had taught, and it always came to him as the expression of the devoutest religious sentiment; so it has to multitudes of worshipers. Our definitions must quadrate with the findings of religious experience.

What the people, then, do not take to and will not sing after a fair trial, should be discontinued. It is well, therefore, to watch for their response, and let them see that you want to know what they think of a particular hymn as an instrument of praise. The greatest music is at last that which is the most singable. What

is better music, and at the same time more singable, than "Antioch"—Joy to the World, the Lord is Come? It is adapted from Handel; yet the best evidence of its rank, to my mind, is not the name of Handel appended to it, but the way the people universally seize it and sing it. The greatest artists in every department are those who feel and voice the universal heart.

It is perfectly clear to me that the multitude will not sing songs which do not have a strong melodic character; and they are right about it. Delicious as a fine progression of chords may be to an instructed ear, it cannot be gainsaid that at last the harmony exists for the melody. If you will turn to any tune in our hymnals taken from Handel, Haydn, Mozart, Beethoven or Mendelssohn, you will notice that their harmony only serves to make more clear and beautiful the theme. It never exists for itself, and never attracts attention to itself. We must look through the body to the soul, through the style to the thought which it bespeaks.

It is not ours as pastors to determine what hymns and tunes shall go into the books. Each pastor, however, must cull from them for the needs of his own church and for the particular service. Besides, we have no occasion to become partisans. We need all the grand hymns which have come down to us; we need the Gregorian hymns and the syllabic hymns,

and a few of the fugal hymns. We need the melodic hymns from the Wesleyan period, and we need the Lowell Mason school of hymns. We certainly welcome the devout and elegant contributions of the Anglican composers, and it would be strange if the marvelous outbursts of song called out by the Moody revivals did not leave some treasures in our Hymnody. Any tune surviving to us from the distant past is presumably good, else it would not have lived; but I believe that the present, too, has its own gifts of inspired song. Mr. Barnby well says: "It has always appeared strange to me that musicians should be found who, whilst admitting that Seventeenth Century tunes were very properly written in the natural idiom of that period, will not allow Nineteenth Century tunes to be written in the idiom of their day." All of these have been developed out of the needs of the time, and an instructed pastor can employ each of these styles as needed.

I have already expressed the opinion that the Gregorian hymn affords the best model for our worship, but we crave at times something else. I gave out at an evening service in a Western city church recently, the hymn, "Through the day Thy Love has spared us." I had fixed myself to enjoy the tender and worshipful music of Barnby, led by the fine quartette choir. It is one of the most exquisite things in the hymnal. The organist, however,

played "Albert," and I was disappointed. The latter is a sterling tune, but it did not do for my religious emotions what Barnby's lovely setting of the words would have done. At another time Tallis' Evening Hymn would have been the most expressive. It is really a greater hymn.

Now, why should we confine ourselves to one style of hymn or tune, when we have such treasures in all the styles, and can enrich our services and minister to our people's needs accordingly? It is amusing the contempt that is being poured, by our "higher critics," on the fugal hymns, and this in the face of the fact that the people are demanding simple songs in that very style, as the popularity of the Gospel Hymns attests. Antioch, and Geneva, and Miles Lane, and Lenox, are popular examples, in our hymnals, of this class of tunes, and what better have we?

It is evident that elaborate fugal hymns cannot be undertaken in the present state of musical knowledge, but a few more of them in a simple style would gratify the people. I confess that the syllabic hymns pall upon me at times. I feel their grandeur, but my taste often yearns for something more free and flowing. I dissent, too, from the sweeping condemnation sometimes passed upon all sentimental and subjective hymns. They express occasional moods, just as the autobiographical expressions of the

Psalmist's best voice, at times, our own soul experiences. Music is at last the language of feeling, and the best people do not always feel the same: our Saviour did not.

There are some general principles applicable to all services. It should never be lost sight of that the music is, in every part of it, to be treated as an integral part of worship, and not as one of the "preliminaries" to the sermon or address.

It is not for stuffing—something put in to "fill up." This advice may not bear so much on the regular Sunday service following a fixed order. But we have known songs sometimes thrown into meetings as a kind of stuffing—a mere placebo—until the time rolls around for something else. This is a grievous wrong against God and good taste—"O! reform it altogether."

Nor is the music simply for entertainment, though it may have that partial purpose. Paul prescribed music (Eph. V, 18, 19) as men drink wine to elevate the spirits. I think he would, therefore, have approved the use, at times, of a song which, by its very rhythm, sings a sentiment or carries a telling religious phrase into the memory and into the heart, or, which, by its march-like movement, bestirs the soul to action for God. We commend these words of Paul, both to our religious purists and to our artistic purists. We can be

easily stricter than God himself in our theories. We can be so artistic, or so severely correct, that the heart's own life will be crushed out. "Be not righteous overmuch."

Something should be said, also, about the place of particular hymns in the service. Many ministers do not seem to think of this at all, and I have been surprised to see how few choir leaders, when left to select the hymns, pay any regard to this.

There is, I think, a simple psychological law fixing the place for the introduction of particular hymns. Adopting the old division I may say: We must have regard, first, to the intellect, then the feelings, then the will. This general order should underlie all the service—or more practically, hymns calling to praise naturally belong first. These may of course be used for their effect at any time. An eccentric evangelist of my acquaintance used sometimes to break right off in his address, saying: "Oh, I know what is the matter! We have not yet praised God for what He is going to do for us," and then he would announce a hearty song of thanksgiving. Such songs may thus be held in reserve by a skillful leader and used at any time as a spur for a jaded meeting. Early in the service, too, come songs expressing the happiness of the people in being together, and reciting the joys of the religious life. Next may be invoked hymns dealing with the graver sentiments or the

deeper mysteries of religion—hymns embodying some great doctrine or fact of experience or presenting the offices of the Redeemer. Hymns calling to action manifestly follow these appeals to the reason, or to the religious consciousness; the truth of the sermon is to be applied or the response of the people called out. This is the culmination of the service, and a wise pastor will rarely surrender this place to any choir selection, unless it be one which he knows will serve the desired end.

Dr. W. M. Taylor says very instructively: "There is nothing so overpowering to me in the public services of the Sabbath as the singing of the last hymn. It gathers up into itself the whole inspiration of the occasion and sends pastor and people forth with the highest and holiest aspirations. If that service of praise drags, you may generally conclude that you have failed in your sermon; but if it rises into the fervor of a devout enthusiasm and stimulates every one to unite in its strain, that is the attestation that the hearers have been benefited and the prophecy that they will begin to live out what you have been enforcing."

A word, now, as to the time in which hymns should be sung: I am certain that many hymns should take a slower tempo than is often given them. It seems to be thought by some choirs that all hymns are to go vigorously, even rapidly. But should not that depend on the

sentiment of the words? Tender hymns addressed to the Saviour, consolatory hymns, or hymns in which reflection is more prominent than the call to action, should, surely, follow a slower pace. The hymn is not just to be gotten through in some regulation way — however artistic that may be supposed to be. Each one has a special function in the service, and should be chosen with that in view.

I doubt, too, if a large congregation of worshipers gathered from all classes of the people, should be expected to "attack" a hymn as a concert chorus or a "starchy" choir would sing it. I question if it is good art, not to speak of good worship, There is a simple law of physics that may be invoked here. The very weight of a mass of people supplies the effect by a slower movement sometimes, that a smaller body like a choir, or chorus, must quicken its pace to attain. We have good examples, too, in this. In Germany, the land of classical music, the great chorals of the people are sung with a stately and a lingering tempo. That would be best here, often, if all of our people sang. There is, besides, a movement and a tone proper to sacred music, different from what is becoming to the conservatory and the concert room.

I am glad to fortify these ideas, arrived at in a pastor's experience, with the authoritative words of our greatest modern musicians, cited

by Mr. Curwen in his "Studies in Worship Music." Mr. Monk says: "Narrative hymns should be sung quietly; contemplative hymns slowly." He hesitated, when asked to put metronome marks with hymns, because "speed must always vary with the size of the congregation. A large congregation sings more slowly than a small one, without the rhythmic sense perceiving any difference. The lower the key, too, as a general thing, the slower the singing." Mr. Smart says: "Those who have had the longest experience, as Goss, Hopkins, and such men, are the authorities, and they take the tunes slowly. I have heard certain tunes rattled off like a jig. To think that people who call themselves musicians cannot feel a thing better than that!"

Of course this does not apply to a congregation at the other extreme—singing everything lifelessly or in the same time. I think, as a general rule, city congregations are led too rapidly by their quartette choirs; whilst country churches usually sing too slowly and without proper spirit.

It is well, too, to notice the three types of hymns. First, the grand old tunes like Old Hundred; then tunes of a more sweet and flowing style, like Melcombe. Now we seem to be arriving at a third type in which harmony, not melody, is regarded, and in which, if the composer can delight the ear by one novel progres-

sion, he can die happy. The first type is awe-inspiring; the second gives pleasure; while the effect of the third is generally melancholy. The tendency of modern writers is to sacrifice the melody to the harmony. The tune is in the harmony, which at once removes it from the use of many congregations.

We are evidently to confine ourselves to no one style, and we are to use our taste and our religious instincts, singing slow or fast, as the sentiment or occasion demands.

I am glad to invoke the judgment of the same experienced pastor quoted before, Dr. Taylor, as to reading the hymns. He says: "Read the hymns distinctly and appreciatively as you give them out. That which is worth singing well is worth reading well. If you are careless or indifferent about the latter, the people will be also about the former. Do not name the hymn, and sit down, as if you were in haste to get through the service. In public worship nothing should seem to be huddled up, —'He that believeth shall not make haste.' If you believe that God is in the midst of the people, you will be reverently calm. Many leap over the reading of the lesson and the announcement of the hymns as if they were riding a steeple-chase, and eager only to get as soon as possible to the benediction. Take time, and by your reading prepare the minds of the people for turning the poetry into praise."

A pastor can, sometimes, in this way preach a better sermon than he has prepared, and after a careful analysis of the writer's thought one, without great gifts as a reader, can fix valuable truths in mind. If a minister take care to study his hymns a little, before the service, he will be able to do this. Indeed, hymnology is a branch of literature that will repay for its own sake all the study one can put upon it. Our principal hymns, at least, ought to be so well known to a pastor that he will be ready, at any time, to read them with appropriate emphasis. The farther one goes into this study the more he will recognize that our great hymns are really inspirations of the Spirit of God for the permanent use of believers. They are born of great soul-experiences, and help to weld together the universal host. Many of them are marvelous statements of the Gospel; little sermons in themselves, and often suggestive of most profitable lines of thought to the preacher. There are many fine works on the hymns. I know of none uniting so much valuable information about hymns and hymn-tunes, as Dr. Breed's book. Every pastor should possess it.

When it is necessary to omit stanzas, you cannot avoid mistakes save by yourself reading the hymn carefully beforehand. The annals of the pulpit are rife with diverting and disastrous episodes due to carelessness here. I give you

the effect of the omission, by a certain minister, of a stanza from a well known hymn:

1. "When thou my righteous Judge shalt come
To take thy ransomed people home,
Shall I among them stand?
Shall such a worthless worm as I,
Who sometimes am afraid to die;
Be found at thy right hand?

* * * * *

3. "Prevent, prevent it by thy grace!"

Another clergyman, whose attention was fixed entirely upon his sermon, did not realize the incongruity felt by his congregation when, on a brilliant June morning, he gave out these lines:

"Lord, what a worthless land is this
That yields us no supply!"

Another minister, who had read a forgotten notice, after correction, fervently announced this hymn:

"Lord, what a thoughtless wretch was I!"

Enough has been cited to show what a dangerous thing a hymn is in careless hands. Even the Doxology is not always in taste. A clerical friend told me of acting with other ministers as a pall-bearer at the burial of a minister's wife. The disconsolate widower, before they parted, said with much feeling: "Brethren, will you now sing, Praise God from whom all blessings flow." I add, in this digression, the story ringing through the seminaries of the reply of Prof. Austin Phelps, when asked by a student what hymn should follow a sermon just

preached before him. He suggested: "Now I lay me down to sleep."

Let these incidents fix in mind the close connection between the preaching and the praise.

I have spoken of omitting stanzas. It is impossible to adhere to the plan of always singing all the verses, especially in the prayer-meeting. Dr. Kittredge, in his practical directions about that service, says: "Never give out an entire hymn, except perhaps at the beginning of the meeting. Have a great deal of singing, but only one or two verses at a time, and let them be appropriate to remarks just made, or following prayers for special objects. Thus the impression is deepened, for the hymn is often a sermon in itself."

As to the selection of hymns, it is perhaps best that there be one, and often two, in every service, of the most familiar to be found. One will have to move for a while in a very narrow orbit to do this. You will be surprised after making a list to discover how few hymns are thus available, possibly only thirty or forty, but the number can be gradually increased. If a pastor is considerate of the capacities and tastes of the general congregation, they will be willing to follow his leading by easy stages into newer fields.

A remark is ventured, in closing, on the custom of having the choir sing during the offering of the people's gifts. It strikes the speaker

as both bad worship and bad art. If the choir are entitled to a separate number, they have a right to the attention of the worshipers, and their engagement with them. On the other hand, the offering of the people has its own proprieties, as no single part of the service is more symbolically expressive of the people's entire attitude to God. It should not, then, be confused with anything else. The coalescence of the giving and the praise is harmful to both, Besides, it smacks too much of an American device to save time. It breeds confusion. Let us praise when we praise and offer when we offer.

It may be replied that the playing of an organ offertory at the same time violates the principle announced, but I think this is a strained view of the matter. If, however, that be true, the organ should be quiet and the noise of the dropping of the gifts should make the only accompaniment to the giving. I believe, however, that an organ number at this stage does a fine service in stimulating "meditation" which may thus happily be made a distinct feature even of a public and general service.

This, too, can be overdone. I attended a communion service recently where the organist filled in every moment of the time usually reserved for quiet at the table, with an ornate melody. It was tenderly and beautifully played, but it distracted the communicants from

their own meditations. I observed more than one beating time to the music instead of trying to fix their attention upon the truths symbolized in the ordinance. At the risk of being voted a "back number," I protest earnestly against the intrusion of anything upon the privileged privacy of the soul at that hour, At the opening of the seventh seal "there was silence in heaven about the space of half an hour." Silence is sometimes the most effective and most helpful speech, and music is never more impressive than after a season of quietness with one's own soul. But it is more in this instance than a question of taste. The Master has selected the symbols by which He will Himself speak to the people, and His message should not be intercepted by either the preacher or the choir.

At another service I found my prayer of Invocation being accompanied by the organist. In many churches the organ plays while the minister is making the consecration prayer over the offering. This is, to my mind, disrespectful to God. A prayer is not a performance, and no performance should be made a part of prayer. Nothing can add impressiveness to the soul's simple address to God, and nothing can can be truly artistic which lacks in reverence to Him.

If I am wrong in these strictures, it is certainly not, as the reader must see, because I do

not magnify the exquisite function of music in worship, but rather because I think I see more clearly the subsidiary place of any art in the House of God.

These suggestions are submitted with all deference. I am not so desirous of having you adopt any plan of mine as to have you realize the importance of giving careful attention to these details which, of necessity, are left finally in the pastor's own hands.

VII

The Development of Congregational Singing

"Both young men, and maidens; old men and children;
Let them praise the name of the Lord."

—*The Psalter.*

WE may, next, ask what can be done to improve the singing in our churches? It cannot be so simple a matter as the champions of exclusively congregational music would have us believe, else it would not need so much effort to bring it about. If music be the easy product of nature, why do not, and why will not, the people sing? And, especially, why will not some of those who are most exacting, and most importunate, for congregational singing—why will not they sometimes try to sing?

It seems to me that the explanation is very simple:—The people at large cannot sing. There is neither a very general ability nor, in fact, a very general desire to sing. This sounds very discouraging, I grant, and one may ask,

whence, then, is congregational music to come? I answer that it must manifestly be the outcome of general musical culture. It can never rise higher than that. Whenever you hear good church music, you may be sure that it is due to the presence in the congregation of people who love music, and who sing, and who study music elsewhere.

I cite as a striking proof of this the worship of the Welsh people. Among them you will hear the finest congregational music, because the mass of the people are students of music. You will distinguish in their church-singing not only the strong leading of the women's voices, but the accurate taking of the tenor parts, and the majestic movement of the basses as they supply the foundation for the rich and varied harmony. The effect of this upon the worshipers is marvelous. A God-given musical taste is satisfied, and they realize at the same time that they are bringing to God their worthiest offering from the realm of music. This has come, however, from the training of the people in their great Eisteddfods where the most skillful part-singing is developed in public contests stimulated by coveted honors and awards.

But Germany is the greatest case in point. It is the land of the people's choral because it is the land of the oratorio and the symphony. The land of "Folk-song" is the land of John Sebastian Bach, the most learned of composers.

When musical culture becomes thus diffused in America, we will have general singing in our churches. Until the people at large outgrow the ditties now so popular, we shall necessarily have poor church music.

"The beauty of church music," (as a visitor said of the music in Spurgeon's church,) "is religious and spiritual. That is the highest attribute of congregational singing. But its musical improvement would not make it less of heart singing; it ought to make it more. It is said sometimes that it does not matter how we sing, so long as we sing with our heart. But, why should the service of praise be singled out like this? In other things we do not say, 'never mind how you do it so long as it is done.'"

I say this, however, in hearty subscription to the sentiment of Dr. Charles S. Robinson, (who assuredly valued the worship that culture can bring to God:) "What difference does it really make what the people of God sing, if only the hymns are good, and the tunes help them on faster to Heaven?"

But the people do not sing, and it must be because music does not take a strong hold upon them in their homes. Our musical culture has not kept pace with our progress in other things. We may concede that the simplest, most unclassical music, if sung heartily by the worshipers, is worth all the contributions of the Pope's

selectest choir. As a fact, however, music has never taken deep and general root except where it has been deeply studied by the people at large.

I would not, however, sound a discouraging note about this. There is not the general singing once to be heard in our churches, partly because the popular taste has outgrown the popular capacity. The best judges are agreed, however, that the Americans are a musical people. There is an improvement in the music demanded in popular concerts, and a betterment is already coming about in church music. The very demand, too, for fine music in the churches, whilst for the time it lays an embargo on congregational singing by relegating the praise so largely to the choir, argues at least an improvement in musical taste. Meanwhile, colleges and conservatories of music are springing up, even in our smaller cities, and ere long there will be more trained singers in all our towns for the choir, and, as a consequence, more people praising God in the pews.

The church cannot afford, however, to wait for this musical millenium. She must help to usher it in, and she should labor directly at the problem. With a competent leader, actively encouraged always by the pastor, every church could be made a little conservatory for the study and extension of good music in the community. What other body of people is so

naturally fitted by its very organization and its dependence on music, to carry forward musical training?

Many people are asking, "Why not resuscitate the old-fashioned singing schools?" A very natural question, this, but the days of the peripatetic singing-school teacher evidently are numbered, and the people will not gather as once they did to enjoy the simple pleasures of a singing school. Besides, so long as the average Christian parent prefers to encourage the more "stylish" amusements of card-parties, theaters and stage performanees generally, we need not look for the return of the singing school. Moreover, things do not return. New things come in their place. New plans must, therefore, be adopted to develop the popular taste. The Chautauqua movements will aid somewhat. Camp-meetings, and musical conventions, and the popular Gospel hymns will do something toward getting the masses to sing. Meanwhile, the church that will spend money for a competent music teacher, and the preacher who can induce his people to come together regularly for an hour of practice, will see great strides made in the improvement of this part of worship. We should also insist upon having both choir-singing and congregational singing, and should unite them so far as we can in the service. The one should help the other. There is no necessary antagonism between them, but a

natural connection if choir and people have the proper spirit.

Some ministers are drawing and training the people by "song services," and these can be made both delightful and profitable. A successful song service, it is true, implies a good musical element in the congregation; yet it is astonishing what can be accomplished by utilizing the gifts of an average church. The thing itself is so simple, too, as to be within the achievement of most preachers. Take familiar topics, for instance, like the Christian pilgrim, the promises, the life of trust, the stages of salvation, the graces of the Christian life, and grouping the hymns, embodying these in a natural and progressive way, with now and then a solo, or a Bible verse or other selection read by some member of the Sunday School, or Christian Endeavor Society, and the interspersing of comment and illustration and incident, by the leader, and the thing is done, and the people go away pleased and helped. A more familiar plan is to make it the occasion of instructing the people in the older hymns—their origin and the truths they embody. This will endear these to our people, besides furnishing them with the experience of the universal Christian heart so skillfuly delineated by them.

It will require some study, I grant you, to accomplish this. One will often need to carefully authenticate incidents running through

the religious press before using them. He should keep out such myths as the story of Charles Wesley's composing "Jesus, Lover of My Soul," after a bird had taken refuge in his bosom. Yet the sources of many hymns can be found in well-authenticated circumstances that illustrate the truth and fix it in the memory, and these should be used with discrimination.

I cannot see why the most rigorous Protestant taste should object to this. You can mingle Scriptural truth, personal appeal and incident in a song-service as you wish. It is in your own hand to make the impression you desire. There is a liberty of the spirit, too, guaranteed to us in worship as in all other things; we sometimes forget that the order and details of our worship are not laid down in the Word. Let not our caution as to novelties lead us, then, to dogmatize where the Spirit has left us free—"Quench not the Spirit!"

Under this general remark I would also bring the whole question of liturgies, although denominational principles and customs settle this matter to a large extent. It is worth considering, however, whether in our most unritualistic systems there may not be room for some expansion of the service, at least in the way of responses taken from the Word of God. The Temple and synagogue service made provision we know, to some extent, for this, and some of our most evangelical congregations are introduc-

ing a system of responses, to the evident increase of interest and profit.

As to using people of the world, or men and women of unconsecrated life, in choirs and song services, it is left for your own best thoughts, in your own situation, to determine. We are not to forget that God's grace operates sometimes through just such associations. Two or three incidents have come to me lately of the conversion of choir-singers through the hymns they sang. Need for extreme measures will not often arise. It is most likely to occur with paid choirs, but congregations thus served, it would seem, are most able to require a becoming character in their employes.

There are many ways in which a pastor can stimulate congregational singing. It will be a great thing if you can meet the children, now and then, and sing with them. It would be well to go to the Sunday School, quite often, and encourage the learning of new music. I could name pastors, of good-sized churches, too, who lead, at least occasionally, their Sunday School music. They thus unwittingly get a hold upon their young people. How could they better show that they love brightness and cheer, and desire to see the young people happy? I suspect, too, that if one will try occasionally to lift the music out of its ruts, he will have a novel and unsuspected confirmation of the original perversity of human nature! I

do not know how else to explain the persistent tendency of young people to drawl and drag Sunday School music, when they should sing it blithely and happily. Our composers are certainly not to blame for this tendency, in view of the bright and beautiful music they have added to our store, and, assuredly, the Gospel of good tidings is not.

Why should not a pastor devote an occasional Sabbath service just to singing? Why may we not have praise-meetings as well as prayer-meetings? Objectors to this must not have noticed the frequent Scriptural references to the coming together of the people just to praise God, and the repeated exhortations to praise Him as an end and object in itself. If, too, as insisted all along, there is a message to the people in the hymns as well as an offering to God, the legitimacy of an occasional special service for singing will fully appear.

It will be sometimes, also, a delightful relief to the pastor as well as to his people. The most versatile preacher at times longs to break up the monotony of meetings conducted always after the same model. The very regularity and decorum of the Sabbath service may tend to strangle the freer expressions of the heart.

The fear that the people cannot be gotten back into "the regular service" after such exercises, is not justified, either by good sense or by experience. The same reasoning would

forbid any vacation or any variation from regular engagements. It would rule out special evangelistic services for fear the church will not fall into the regular work again. Such efforts, however, as we know, do not satisfy the people as a constancy. They soon begin to long for the familiar order of reading and preaching, and praise and prayer.

I do not see why a small part of the time of a regular Sabbath service may not be taken up occasionally by a trained man in teaching the congregation to sing. What better thing to learn on the Sabbath than to sing, just as we prepare for any other duty? New hymns, however, can be introduced and taught the people by the pastor himself in connection with the ordinary service. Let him announce that the choir will sing the hymn, and then that all will try to sing it. Then let him select that hymn or tune for a few Sabbaths until it goes easily. The people's final verdict should be decisive about it. Why insist upon what cannot be made serviceable in that particular congregation?

The choir can help in this very much, if they will now and then sing, in place of an anthem, one of the more elaborate tunes of our Hymnals. The pastor can then call special attention to it, and have the people follow the choir with their books open before them, All become thus familiarized with the tune, and a common

standard of taste is set up for choir and people.

I am also an advocate of unison-singing as a means of learning new music. Let all be asked first to sing the air; thus it is impressed on the memory. It is often, besides, the grandest way to render some of the choral-like hymns. In such case the organ, played strongly, supplies the complete harmony for the hymn.

One very obvious thing is forgotten by many a pastor; that is, that there should be a good supply of books,—books in good type and with the musical score. In a few Sabbaths spent in Glasgow and Edinburgh, nothing impressed me more than the Bible and the Hymnal provided for every worshiper, and lying upon the pew-shelf before him. It is an inexcusable niggardliness to omit this, since no expense will so easily take care of itself.

No experienced pastor would belittle the difficulties attending an effort to improve the church's praise. But difficulties oppose us in other directions and we are not deterred from going forward by them.

We should ever hold before our people that singing God's praise is a duty. It might be well to repeat occasionally to them Jonathan Edwards's strong words on this subject: "As it is the command of God that all should sing, so all should learn to sing, since it is a thing which cannot be done decently without learning. Those, therefore, when there is no natural

ability (as there seldom is) who neglect to learn to sing, live in sin, as they neglect what is necessary in order to their attending to one of the ordinances of God's worship." The plea of inability will, of course, be set up by many. But the most experienced musicians do not concede that such inability often exists. If you are a doubter here, I would advise you to get "Hastings's Sacred Praise" and read his testimony as to the development of the musical faculty in scores of cases where it was supposed to be entirely wanting. One man learned, after he was sixty years of age, "to turn a tune," but came to sing with pleasure after he had been convinced of the duty and of the possibility of it for him. Dr. Hullah is never tired of reiterating his disbelief in the common talk about people having no ear and no voice. It is impossible for so very small a minority that we may say it is possible to practically all.

There is a charm, too, in the music of the people which does not belong to the performances of selected choirs. Mr. Curwen says:

"Even from the musical point of view it is remarkable that voices, when combined in large numbers, become pleasant and even sweet in effect, although individually they may be coarse and out of tune. Like the noises of a busy town, or of a forest, a thousand voices, each of them tuneless, combine to make one harmonious whole. Congregational singing, too, has a

charm quite distinct from that of artistic music, a charm which the greatest musicians have acknowledged."

When I heard the Presbyterian Brotherhood sing in the Cincinnati Music Hall, sustained by the mighty organ, I closed my book and said to my neighbor: "I must listen to this; it is too grand to lose." The praise of God from fervent hearts is the greatest of all music.

We come again to the pastor's duty in view of these possibilities. Is it not evident enough? One of America's greatest pastors shall declare it for us: "We do not think that congregational singing will ever prevail with power until pastors of churches appreciate its importance and labor to secure it. If they regard it but a decorous form of amusement, pleasantly relieving the more solemn acts of worship, it will always be degraded. It is certain that there will not be a spirit of song in the congregation if the pastor is himself indifferent to it. The first step toward congregational singing must evidently be in the direction of the ministry itself."

VIII

The Use of Music in Pastoral and Other Personal Work in the Community

"Not for that we have dominion over your faith, but are helpers of your joy."

—*St. Paul*

THE impression a minister of the Gospel makes outside his pulpit will reinforce his message, powerfully, or will react against it, in the same degree. Of one of our prominent American divines it was said, that when he was in the pulpit the people wished that he would never come out; and when he was out of it they wished that they might never see him in it again. He was not the same man Monday that they saw on Sunday. But whatever his pulpit gifts, it is the man back of the Message that speaks, most loudly, and he can be best known in the daily life.

He should, for one thing, make the impression of being a happy man, else he cannot be the helper of his people's joy that Paul desired to be. Now, music is the joy-language of the

heart; and the beautiful is God's native speech —though few theologians seem to have found it out. If a minister, therefore, as a spokesman for God, does not know or does not speak that language, what will the community think of it?

It is a great thing if the people, and especially the young, can see their pastor enjoying with them innocent pleasures and helping them to find such. No readier resource offers itself for this than music. A minister who can sound out a cheery song at a picnic, or take part in a musical number in a parlor, ingratiates himself wonderfully and helps his cause no little.

If one hesitate about this, it is pleasant to know that a minister's musical attainments will be rated generously if he keep within modest bounds, and despite defects, it is likely to be said of him, as was said of one brother, "Well, he does remarkably well for a preacher."

This is a matter, believe me, well worthy of ministerial attention. We inveigh against popular pleasures, but it is not always an easy matter to decide how people are to enjoy themselves together. Now, what is ordinarily better for them than good vocal or instrumental music? Music brightens the scene. It unlimbers the reserved, draws out the timid, and brings all ages together happily, and its effect is most refining upon all. You will allow me here a personal illustration: One of the pastors of my boyhood, Jonathan E. Spilman,

won my interest by his music. His sermons were able, but they were usually cast in an argumentative, unadorned form that did not attract the young so much as the older people. He was, however, a lover of poetry and song, and in his youth he had composed the lovely melody, so well known, to Burns's lines:

"Flow gently, sweet Afton,
Along thy green braes,"

as well as some other creditable music. This humanized the preacher to me, and added an interest, also, to his preaching.

Wherever the Gospel is preached the social power of music is one of its greatest aids. Kirk, the missionary of Alaska, relates that the hard-frozen hearts of the men were melted as soon as the piano was opened. They had at first rebuked him and his wife, putting their heads into the door of his house and asking "what business they had up there?" but when the songs of home and early memories began to float out from the little cabin into the camp, they came and stood around the window and begged to be admitted. They had been won by this God-given influence over the human heart. The story of the taking of his wife's piano to that remote region, and its great service in helping to win souls, is one of the most interesting in the annals of missionary work. Strange that any minister should belittle or overlook such a social power as that!

In the sick room, too, how blessed sometimes is the ministry of music. I recall from my own home an incident which is typical of many cases known to us all. My honored father, who was the very embodiment of the sanguine temperament, after weeks of suffering had at last let down. His spirits sunk within him and the room was full of gloom. At this juncture an old Methodist friend, a pastor, visited him, who could sing, and they fell to talking together of the revival times and the songs of the old camp-meetings. The effect of this was magical: in a little while the walls of the sick chamber were resounding with song, like the jail where Paul and Silas broke into praise, and the sick man was made a new man. Music had been more than medicine to him: the singing pastor had been his best doctor. I am sure that if physicians knew of more ministers who could go thus into sick rooms and carry cheer instead of dolefulness and stereotyped consolations with them, they would not so often forbid the visitation of their sick by the ministry.

I was never more impressed with the pastoral value of the hymnology of the church, than when visiting, a few years since, a young and beautiful girl of the congregation, who was evidently to pass away in a few days. I had just come to the field and was naturally anxious, feeling that I could poorly minister to one

whom I scarcely knew. But whilst in this state of mind on one of my visits I saw a piano in a room adjoining the sick chamber and went to it and sang, as tenderly as I could, some of the Gospel Hymns. One of them seemed just made for this crisis of her soul, and I sang it to her:

"Hold thou my hand, I am so weak and helpless
I dare not take one step without thine aid.
Hold thou my hand, for then, O loving Saviour!
No thought of ill can make my soul afraid."

I saw at once that this simple song with its appealing music had brought to her the expression of her trust that she needed. Could St. Paul have had a greater privilege or have done a greater service than was given me at that time, to lift that needy soul as upon wings of song into her Saviour's presence?

The service of music in funeral services is of course generally availed of. Some persons, it is true, do not desire its use at such a time and their preference is to be respected; but I question whether a discreet pastor would not better be trusted to select something from the stronger hymns of the church which would not try the emotions, but would, on the contrary, give fortitude and consolation to the mourners.

A warning may be interposed here as to the selection of the funeral music. I was horrified at the funeral of a young man who had been drowned, to find that we were singing, "Shall we gather at the river?" and that every bar of

the music was bringing pain instead of consolation to the mourners. A very simple service was needed, and we had by a hurried choice fallen into this mistake. The pastor must be on the alert here as everywhere else.

Visitors to insane asylums, jails, penitentiaries and rescue missions, know that nothing subdues and heals and works its blessed way into the heart like a well-selected song. He who has never seen the spell with which it holds and sways distempered intellects, and more distempered souls, has never pondered the wondrous mystery of this department of the Creator's world. I have myself, in speaking to the convicts in a neighboring prison, found a response that I was conscious was largely due to my accompanying the message with a song. From all the prisons of the Civil War time come illustrations of this. Eternity may disclose that the greatest work ever done by Bishop McCabe was by his singing for and with his fellow prisoners in Libby prison; and he never afterwards proved himself more a Bishop than when binding his authority by a song.

The musical and poetical gifts of such men as Maltbie Babcock and Melancthon W. Stryker and others, brought to bear on cultured people, have vastly increased their religious influence. In the free life of the West, it has often given a minister entry and introduction for his words. In lodges, and Grand Army meetings, and

holiday occasions and patriotic celebrations, a minister able to step up and "help out with the music" becomes a factor for good at once.

I know a pastor, one of the most vigorous and devoted young brethren in the Northwest, who joined the town-band and thus got a hold upon a certain class in the community. Some preachers are always welcome in camping groups and get a good "underhold" of unapproachable men, by being able to lead off with a song about the evening camp-fire. A good song at the tongue's end is better and more ministerial, too, than the much-coveted gift of telling a joke. When asked to visit the schools, it is well if you can propose and lead the children in a song. Thus you bring cheer and assure yourself a quick invitation from both the teacher and pupils to return. Such a preacher, also, finds more young people seeking out his church on the Sabbath, because a personal bond has been established between him and the young.

This may seem to some an abandonment of the safe traditions of ministerial methods. I think they are mistaken. President Roosevelt and President Taft have won people by knowing when to unbend and be hale-fellow with every American. No man is fit to fill a great office who does not know how to keep his dignity, and, at the same time, show a large brotherhood with men.

There is no general interest more directly bearing upon the worship and work of the churches, than the increase of musical cultivation in the community; and you, as a pastor, have got to help to bring that about. Our Boards of Education need arousing to the importance of musical training as a part of education; and you are the man to urge it upon their attention by your words and by your example.

My last instance shall be from a rarer field, but it illustrates the reserved power of a minister trained to sing.

In one of the Southern cities a few years since, a great popular meeting was being held at the Opera House, on Sunday night, to protest against certain public iniquities. When the audience was assembled and they were ready to begin, some one said, "Why we have no music!" The choir had been forgotten. In this emergency a minister on the platform stepped forward and offered to supply the defect. This he did by giving out, line by line, the words of simple hymns with ringing choruses, like "The Old Time Religion," "The Sweet Bye and Bye," "I'll Live for Thee," and similar songs. In a little while that whole audience were singing to the top of their bent, and every one was speedily brought into the spirit of the meeting. A brass band, or a great chorus, would have stirred their enthusiasm,

but nothing could have operated more deeply on their religious nature than the simple device of the pastor present. It showed as well that when we cannot have great organs, and fine choruses and gifted choirs, we have still a power at hand if the soul of the leader be full of song, and his voice have found its cunning in use for Christ. I shall be told, of course, that few pastors have the musical gifts to be used in all these ways, but there might be more if the power of this God-given resource were impressed upon our clergy. There are few ministers, likewise, who have decided elocutionary gifts, but the seminaries, nevertheless, are giving more attention to this department every year. It is certain that a minister who has neither musical nor rhetorical gifts will be shorn of his power just that much.—Sauve qui peut!

IX

The Place of Music in the Scheme of Redemption

"And they sing the song of Moses, the servant of God, and the song of the Lamb."

—*The Revelation*

NO art, assuredly, has exercised so indispensable a power as music in the service of religion. From the beginning, whether floating down from Cathedral choirs or stealing forth from catacomb or conventicle to betray the hiding of the faithful, music has been the most important, flexible and valuable adjunct of worship. The songs of the Crusaders rallied and flung the hosts of the faithful against the desecrators of the Holy Sepulchre. Waldenses and Huguenots went to the stake singing praises. They sustained their spirits, like Paul and Silas when in prison, by the aid of song. The people of God in all ages, like Luther and Melancthon, have echoed the war song of Israel, "God is our refuge and strength." Music has gathered and moved to decision great masses in the historic revivals. When was there ever a great popular impression made

without the aid of music, from the days of the great camp-meetings to the enterprises of modern evangelism? **A revival of praise has always marked and inspired a revival of religion.**

As has already been suggested, music may be used to present the Gospel, as is possible to no other art except poetry. God entrusted to The Psalter, the great song book of the Bible, some of the greatest disclosures of the Messiah and His work. The Hymnology of the church likewise embodies a complete system of experiential theology—terse and tuneful, and reaching to the depths of the popular heart. Such hymns as "God moves in a mysterious way," "Not all the blood of beasts," "Arise, my soul, arise," are permanently inspired sermons, self-applied by the singers, and preached and repreached by multitudes thousands of times. E. P. Hammond, the evangelist, attributes his conversion to the hymn, "Alas! and did my Saviour bleed." "An ungodly stranger," said Mr. Spurgeon, "stepping into one of our services at Exeter Hall, was brought to the cross by Wesley's hymn, 'Jesus, Lover of My Soul.'" "I would rather," says Beecher, "have written Wesley's hymn than to have the fame of all the kings of the earth. It has more power in it. That hymn will go on singing until the last trump brings forth the angel band; and then I think it will mount up on some lip to the very presence of God."

As a discipline—as Luther insists—it quite transcends language to describe the mystic welding of hearts that takes place as a people unite in the great themes of sacred song. I believe that it is not too much to say that the morale of any congregation will be advanced just so far as this feature is a power and a success among them.

But I wish to emphasize it, as a final thought, that music furnishes the most wonderful instance of the Gospel conquering and conforming to itself a province of human thought, and thereby carrying it on to its own highest development.

The career of music culminates in Heaven in the "Song of Moses and the Lamb." It came into the world early, its discovery and first development being due to the Cainite civilization, but it is only in Gospel times that it has flowered out into its greatest beauty. When the trophies of the Gospel are gathered in they will be welcomed and will signalize their joy with song.

Music could not be developed in heathenism, even in its highest phases. Greece and Rome have given us Architecture, Sculpture, Painting and Rhetoric in perfection. They could not give us music, for its content is too great. It is too thoughtful. It involves too much the ultimate mysteries of the soul. Besides, music is distinctively the language of the heart, and

the heart could only be developed in Christendom. The music of Greece and Rome is scholastic; to us, indeed, quite enigmatical. It did not, in fact, reach the people. Music could advance but little further among the Hebrews, though there are beginnings there of its great service to humanity. The Temple choruses are lost to us, but the Psalms and Prophecies of Israel have a spirit and a rhythm that witness to the place of music in a divinely-planned service. It was these which enkindled the genius of Handel and Haydn, of Mozart and Mendelssohn.

The greatest music, however, waited for the breath of the Spirit that gave us the mighty Reformation. Protestantism, we may proudly claim, and not Catholicism, has inspired its highest note. There is a secular and sensuous tinge to even the sacred music of Italy and France, the lands of the Papacy. In Germany alone, where the people sing God's Word, and the hymns and the organ music have been perfected by pious composers, is music at once most popular and most perfect.

Moreover, Evangelical Protestantism has won the chief trophies here. Unitarianism may subsidize cultivated choruses and gifted choirs, but she cannot bring forth hymns that the masses sing. A few exceptions, like "Nearer, my God, to thee," do not disprove the general rule. As a fact, it takes "the

blood" to produce the greatest music, and Unitarianism has rejected the blood.

For the same reason Ritualism fails to call forth the singing of the multitude. The rector of one of our most ritualistic congregations, himself a product of the Evangelical faith, recently lamented to me that after wearisome effort he could not get his people to sing. Nor will he: the system and the surroundings do not admit of it. This fact is vastly significant in many directions. It has a tremendous bearing on the whole liturgical question. The people in such churches do not respond in any way so well as in more popular systems. The hymn-singing of the Protestant churches is, after all, the best popular liturgy.

The school of worldliness, too, has not brought forth the greatest musical creations. Sacred music must ever remain the highest, because it has the highest possible themes. Even the greatest secular music is ever returning to the deep religious mood, borrowing, as it were, its spirit from the Sanctuary. The most beautiful andantes and adagios of Beethoven and Mendelssohn and Schubert are always couched in a deep religious spirit. Tertullian was right in his celebrated saying: "The soul is by nature Christian." It is Christ's rightful territory and in His service it attains its highest loveliness.

Of course infidelity can have no great songs for it can inspire no popular faith, and doubt

has nothing about which to sing. Nor have cant and religious unreality any forms of musical grace to show. Cant may protest like a parson, but it can never sing like a seraph!

The highest art must at last be reflective of the highest truth. Form and spirit must harmonize. Jubal could invent, but neither he nor his followers could perfect the pipe and the organ. A Cainite civilization oftener begins these worldly instrumentalities, because its emphasis and its goal are worldly, but Christianity must at last give them their highest function and fruition. The city is Cainite; the city of God is in the heavens.

Heaven, as we more and more realize, is to be the perfectation of all that is good and beautiful here below. "Revelation" thus answers back to "Genesis." The heavenly Paradise completes the earthly Eden. Every thought, we know, is to be brought into captivity to the obedience of Christ.

Now, what trophy can more worthily than music grace the conqueror's triumph? Every hymn-book, indeed, is a record of these conquests of Christ;—airs born of secular and not infrequently degraded parentage being rescued and dedicated to the praises of Israel. The protest sometimes heard against the suiting of sacred words to worldly airs is thus in the face of all the church's past, and forgets the manifest purpose of Christ to levy upon all things in the

upbuilding of His Kingdom. How few, in singing "Greenville," reflect or know that it is one of the infidel Rousseau's compositions! This can be paralleled again and again. Every such case is the prediction of the ultimate bringing of all things to our God and His Christ.

Having a grasp on this principle we do not need a special argument to prove that we are to enjoy music in heaven—music, possibly, which is an extension and development of earthly strains. How can one ever be dispossessed of Dundee, Old Hundred, Naomi, or "Joy to the World, the Lord is Come?" Are these not fixed in memory and will they not be ever coming back to us freighted with our most sacred associations?

"To song, God never said the Word
To dust return, for dust thou art!"
—*B. F. Taylor*

The very nature of music, as an expression of depths below language, seems to point to a development beyond, where the soul reaches its ultimate possibilities.

These are powerful considerations, even if one does not adopt Charles Kingsley's profound and beautiful thought, that music must endure because it is in itself the very expression of the heavenly temper. "There is music in heaven," says he, "because in music there is no self-will. And therefore it was that the Greeks, the wisest of all the heathens, made a point of teaching

their children music: because, they said, it taught them not to be self-willed and fanciful, but to see the beauty of order, the usefulness of rule, the divineness of laws. And therefore music is fit for heaven, and therefore music is a pattern and type of heaven, and of the everlasting life of God. Music, I say, is a pattern of the everlasting life of heaven; because in heaven, as in music, is perfect freedom and perfect pleasure; and yet that freedom comes not from throwing away law but from obeying God's law perfectly."

These are profound and beautiful thoughts: fanciful only to those who have never divined the harmony of the beautiful and the true. But, of more significance than even this sublime speculation is the record that Christ sang with His disciples before He went to offer Himself for the world's redemption: and very suggestive, too, are the words of the prophet Zephaniah:—"The Lord, thy God, in the midst of thee, is mighty; He will save, He will rejoice over thee with joy: He will joy over thee with singing." He is a bold man who ventures to affirm that that does not meam just what it says. Our Saviour's interpretations of Scripture might lead us to make more rather than less of such hints as these.

Now, ministers of the word, should you not ponder more deeply the service of music, and your relation to an art which sustained the Son

of God in the hour of His passion, and voices the joy of the Father in welcoming the wanderer home?

There is a story told of Jenny Lind's first night in London after a tour of the provinces. As she stepped upon the stage the Queen was entering her box, and the audience, catching sight of both, poured out at once its tribute of applause. But the question arose, who should claim this recognition? It was not for the songstress to intercept the homage due the sovereign; nor would the Queen on the other hand take from Jenny her meed of praise. In this painful dilemma Jenny Lind stood for a moment in hesitation, then sprang forward to the footlights and sang with all her heart, "God save the Queen." She had solved the difficulty. She had at once honored her Queen and gloriously displayed her art.

Let this story help us to a heightened estimation of the function of music in God's universe. Let it show us how we may make it and all our gifts tributary to the praises of our Redeemer.

This is the dignity of music in the scheme of redemption, and this is the duty and the privilege put before every minister who is, as I have insisted, not only a preacher of the Word, but is in the earthly sanctuary like His Master in the heavenly temple, the leader of the praises of Israel.